



THE ETVDE



SEPTEMBER 1910

FOR ALL MUSIC LOVERS



PUBLICATIONS OF G. SCHIRMER: NEW YORK

NEW STUDY MATERIAL FOR THE PIANO

HUGO BERGTHAL. Twelve easy études.....\$1.00
Simple studies which, despite their limitations, are musically and technically attractive.

JOSEPH CONCONI. Thirty selected studies. Edited and fingered by Louis Oesterle.....Net 1.00
These "selected studies" provide the student with all the really essential features of Conconi's études.

CARL CZERNY. Anthology of Studies. Edited and fingered by Louis Oesterle.....Each, net 1.00
Four volumes. Flexible cloth. Each, net 1.00
A judicious sifting of a vast amount of technical material, its proper classification and arrangement in order of logical development.

STEPHEN HELLER. Fifty selected studies. Edited and fingered by Louis Oesterle.....Net 1.00
When the vast amount of studies and exercises is taken into consideration, which the student is expected to master, the importance of careful and intelligent selection becomes very apparent, in view of the saving effected in time and effort.

GEORGE J. AND HENRY HOLDEN HUSS. Condensed piano technique.....1.50
Original analytical exercises in double notes, scales and arpeggio forms and trills.

ANY OF THE ABOVE MAY BE HAD FOR EXAMINATION

RAFAEL JOSEFFY. School of Advanced Piano Playing.....Net \$3.00
An exhaustive cyclopedia of modern piano technique in compact and comprehensive form. The most important work in recent years.

HENRY LEVEY. The Chopin Technique.....Net 1.00
A series of daily studies based on difficult passages taken from the "Preludes" and "Études" of Chopin.

ALEXANDER LAMBERT. Lambert's Piano Method for Beginners.....Net 1.00
A practical and simple course of piano instruction, indorsed by I. J. Paderewski, Josef Hofmann and many other celebrities.

EUGENIO PIRANI. High-School of Piano Playing. Net 2.00
Embracing in compact form the essentials of modern virtuoso technique.

EUGENIO PIRANI. Fifteen concert études.....Net 1.25
Excerpt from the High-School of Piano Playing.

HANNAH SMITH. Twenty progressive pedal studies. .75
An excellent preparation for the more serious study of pedal technique.

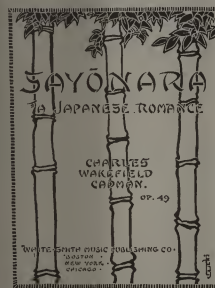
ARTHUR WHITING. Pedal Studies. Elementary use of the damper pedal.....1.50
These studies offer a complete and clearly arranged means for the acquisition of a correct use of the pedal and a corresponding artistic control in expression and rendering.

White-Smith Music Publishing Co.
announce the publication by them of a new Song Cycle

SAYONARA

A JAPANESE ROMANCE
Founded on Japanese Melodies

By CHARLES WAKEFIELD CADMAN



High Voice Low Voice
Price, \$1.00

A part for second voice has been cued in (in small notes) so that when desirable the high voice copy can be used also as a duet for soprano and tenor, and the low voice for alto and baritone. The time of performance, ten minutes.

SPECIAL NOTE

Mr. Cadman is the composer of "Four American Indian Songs," which are being sung by Bishopman, Nordica, Jemelli, Christine Miller, etc. Mme. Jemelli, Edith Castle, etc., will introduce "Sayonara" to the public this season.

WHITE-SMITH MUSIC PUB. CO.
BOSTON NEW YORK CHICAGO
62-64 State St. 13 East 27th St. 259 Wabash Ave.

Please mention THE ETUDE when addressing our advertisers.

Best Piano Solo You Ever Heard
10c
Love and Flowers
Lullaby
Columbia (Value)
Victrola (March)
Remembrance
A beautiful Solo and Organ
Catalogue with every 11 order
WALTER C. TUTTLE CO., 14 W. Ohio, Indianapolis, Ind.

The Operettas for Amateur Organizations

Written by **SYLVIA** Made Elizabeth Jack H. W. Byrd-Richter

IN TWO ACTS

Six Brethren de Lary (Tenor).....The Court Post
Pierrot (Bass).....The Court Post
William (Bass).....The Court Post
Richard (Bass).....The Court Post
John (Bass).....The Court Post
Harry (Bass).....The Court Post
A beautiful Solo and Organ
Catalogue with every 11 order
WALTER C. TUTTLE CO., 14 W. Ohio, Indianapolis, Ind.

"A NAUTICAL KNOT"

OR
"The Belle of Barnstapole"

Written by Made Elizabeth Jack H. W. Byrd-Richter

IN TWO ACTS

Julia (Soprano).....The Naughty Bells of Barnstapole
Susan (Soprano).....The Naughty Bells of Barnstapole
Helen (Soprano).....The Naughty Bells of Barnstapole
John (Bass).....The Naughty Bells of Barnstapole
Richard (Bass).....The Naughty Bells of Barnstapole
Harry (Bass).....The Naughty Bells of Barnstapole
A beautiful Solo and Organ
Catalogue with every 11 order
WALTER C. TUTTLE CO., 14 W. Ohio, Indianapolis, Ind.

If 50 Performances of "A Nautical Knot," by any many different organizations, registered since December 1, 1920.

Vocal Score with Libretto, each \$1.00
Orchestral parts for hire.

ADDRESS ALL ORDERS TO:
J. FISCHER & BROS., THEODORE PRESSER CO.
1411 11th Street, New York 1115 Chestnut St., Philadelphia, Pa.

SENT FREE

PIANO-FORTE TEACHER'S HANDBOOK OF Graded Material

THOSE who have used our "Teacher's Books of Samples" will be glad to know that we have just issued a classified list of dependable teaching pieces. Each grade has been subdivided into the following general headings:

Runs and Finger-work. Left Hand Work. Staccato and Wrist Practice. Quiet Legato Numbers. Characteristic Pieces. Marches. Waltzes. Other Dance Forms. Style and Phrasing. Broad Melody Playing. Salon Pieces. Both Hands in Treble Clef.

We are confident that this little book will make easier the ever-present problem of "what to give that pupil."

We are the publishers of Easy Teaching Music in the world, and we have what you need.

WE SOLICIT CORRESPONDENCE regarding selection packages of our most effective recent teaching music.

We can arrange with your dealer for you to receive such a package.

THE B. F. WOOD MUSIC CO.
Proprietors of "EDITION WOOD"
246 Summer Street 35 East 20th Street
BOSTON NEW YORK
Also at LONDON and LEIPZIG

THE QUICKEST MAIL ORDER MUSIC SUPPLY HOUSE



THEODORE PRESSER CO. FOR EVERYTHING IN MUSIC

TWENTY-FIVE YEARS AGO, as a sequel to the foundation of the ETUDE (then only a journal for piano teachers), the publishing house of Theo. Presser was founded to furnish practical teaching material in conformity with the suggestions and advice of the journal.

NEW PUBLICATIONS have been issued continually—ever abreast of the times—adapted to all modern educational demands, carefully edited and annotated by the foremost teachers of the day, and all of the most helpful character.

PROMPTNESS. A stock, second to none, drawn from every quarter of the world, linked with a corps of efficient and trained workers, means the correct filling of an order on the day of its receipt, whether for one piece of music or the stocking of a music store.

ECONOMY means not only the giving of the largest discounts possible and the most favorable terms, but, mark you, *fair retail* prices as well. Our best endeavors are devoted to the teacher's interests, saving time, thought, labor, giving the greatest value for the least outlay.

SATISFACTION. No doubt the greatest factor in the success of any business is the personal confidence engendered by fair and helpful dealings. No less than 25,000 accounts are on our books, denoting satisfaction in our publications and satisfaction in our service.

THIS BUSINESS founded on the above principles has grown to be the largest mail order music supply house in the world and is now established in a permanent home, six stories in height, 44 x 150, with an annex—all carefully planned and thoroughly equipped to attend to the wants of

Every Teacher, School and Conservatory in the United States and Canada

INFORMATION AND CATALOGUES on any subject in music free; the On Sale plan, (one of our many original and helpful ideas to aid the teacher) is very liberal; our New Music Idea plans every teacher. Send us a postal card order as a trial. Write to-day for first catalogues and general information as to our method of dealing.

A FEW OF OUR STANDARD PUBLICATIONS

HISTORY	STUDIES AND EXERCISES	TECHNIC	HARMONY
A HISTORY OF MUSIC For Classes and for Private Reading By W. S. B. MATHEWS Price, \$1.75 Includes the most approved ideas for teaching and studying history, making it the BEST TEXT-BOOK on the subject from the earliest time to the present day. Concise and comprehensive.	Standard Graded Course of Studies for the Piano W. S. B. MATHEWS 10 Grades 10 Books \$1.00 each Used by the foremost American teachers, all others have been copied. We invite comparison.	TOUCH AND TECHNIC Dr. WM. MASON Four Books \$1.00 Each For the development of a complete technique from the beginner to the finished artist. Used by the foremost American teachers.	A TEXT-BOOK. Dr. H. A. Clarke.. \$1.25 Key to Same..... .80 COUNTERPOINT in HARMONY. Geo. H. Mansfield..... 1.80 STUDENT in HARMONY. Geo. H. Mansfield..... 1.25 Key to Same..... .75 PRACTICAL HARMONY. Homer A. Norris. In Two Parts, each..... 1.00 Key to Same..... .75
FIRST STUDIES IN MUSIC BIOGRAPHY A Child's History of the Musical Period Thomas Tappan Price, \$1.50	SELECTED "CZERNY" STUDIES A Graded Course Edited, Annotated, Explained, and Fingered by EMIL LIEBLING Three Books, each 90 Cents	COMPLETE SCHOOL OF TECHNIC Lester Phillips Modern and comprehensive. By a great teacher. Price, \$1.50	COUNTERPOINT By Dr. H. A. Clarke..... \$1.00 By Homer A. Norris..... 1.25 By E. E. Ayres..... 1.00

ALL OF OUR PUBLICATIONS SENT ON EXAMINATION TO RESPONSIBLE PERSONS

VOICE	PIANO COLLECTIONS	ORGAN	IMPORTANT WORKS
Technic and Art of Singing FREDERIC W. ROOT METHODOICAL SIGHT SINGING, 2 Books, each..... \$0.50 INTRODUCTORY LESSONS IN VOICE CULTURE..... 1.00 THIRTY-TWO SHORT SONGS, STYLES, A Key, each..... .80 SCALES AND VARIOUS EXER- CISES. High or Low Voice, each..... 1.00 TWELVE ANALYTICAL STUDIES EXERCISES IN THE SYNTHETIC METHOD..... .75 GUIDE FOR THE MALE VOICE..... 1.00	MARCH ALBUM. Four hands..... \$0.50 FAVORITE COMPOSITIONS. By H. Engelmann..... .50 FIRST PARLOR PICES..... .50 POPULAR PARLOR ALBUM..... .50 MUSICAL PICTURES (Piano or Organ)..... .80 ALBUM OF LYRIC PIECES..... 1.00 THE TWO PLANETS (Piano Duets)..... 1.00 MASTER PIECES..... 1.00 MODERN DRAWING ROOM PIECES STANDARD COMPOSITIONS FOR SIX GRADES, each grade..... 1.00 FIRST DANCE ALBUM (Revised)..... .50	REED ORGAN METHOD CHAS. W. LANDON Price, \$1.50 SCHOOL OF REED ORGAN PLAYING Studies compiled by CHAS. W. LANDON Four Books Four Grades \$1.00 each VELOCITY STUDIES Theo. Presser Price, \$1.00 BEGINNERS' PIPE ORGAN BOOK Geo. E. Whiting Price, \$1.00 THE ORGAN REPERTOIRE The Organ Collector Compiled by P. W. Orem Price, \$1.50	First Steps in Piano Study Compiled by Theo. Presser The most widely used beginners' instruction book. Price, \$1.00. KINDERGARTEN MUSIC METHOD Bacheller & Landon Price, \$2.00 DESCRIPTIVE ANALYSES of PIANO WORKS Edward Baxter Perry Price, \$1.50 50 Standard Compositions analyzed DICTIONARY OF MUSIC AND MUSICIANS Dr. Hugo Riemann Price, \$4.50 The latest Encyclopedia of Music PIANO TUNING, REGULATING, AND RE- PAIRING. Fischer. \$2.00.

THEODORE PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

Schmidt's Educational Series

Vol.

1. HENNING, MAX.

Op. 22. 12 Two-part Fughettas and Fugues . . . \$0.75
Intended for preparatory study of works of Bach. They have the Bach style and, being purely contrapuntal in structure, afford excellent training for both hands.

2. FOOTE, ARTHUR.

Op. 27. 9 Etudes for musical and technical development . . . 1.00

3. FRIML, RUDOLF.

Op. 35. Suite mignonne for Pianoforte . . . 0.75
Solitude A Little Story Danse Bohémienne
Morning Song Valse romantique Contemplation

This suite is valuable particularly for what it offers as study in interpretation. At the same time the pieces present many opportunities for applying technical principles in an artistic manner.

4. MAC DOWELL, EDWARD.

Op. 38. 12 Studies for the development of technique and style . . . 1.50

5a-c. ALTHAUS, BASIL.

Op. 65. Legato and Staccato Studies for the Violin . . . 0.60

Part 1. Exercises in the first position . . . 0.60
Part 2. Exercises in the first to fourth position . . . 0.60
Part 3. Scale studies in two octaves and exercises in all positions . . . 0.60

6. DENNÉE, CHARLES.

Op. 18. The Children's Festival. 10 Easy Pianoforte Duets . . . 0.75

7. SCHYTTÉ, LUDVIG.

Op. 10. Melodious Etudes from Op. 66 . . . 0.75

Hide and Seek Youth and the Sibyl The Sibyl
The Merry Procession Sports of Childhood Witcher Revels
Nocturne Hunting Butterflies Sleeping Beauty

8. LYNES, FRANK.

Op. 20. 10 Special Studies for the Pianoforte . . . 0.75

9. BIEHL, ALBERT.

Op. 15. Selected Etudes for the development of technique and expression . . . 0.75

A collection of Etudes compiled from some of this popular writer's most successful of Pianoforte studies. They cover the second and earlier third grades and afford practice in Violin, Viola, Cello, Staccato, Melody, and other important features. Exercises, Triads, etc., and are arranged for the equal development of both hands.

10a-b. BOHM, CARL.

Op. 367. 40 Progressive Studies for the Violin (first position). . . 0.60

Part 1, Part 2 . . . 0.60

11. GURLITT, CORNELIUS.

Op. 15. Musical Sketch Book. 15 Selected Compositions for Pianoforte. . . 0.75

12. TAPPER, THOMAS.

Op. 27. Sight reading and memory lessons for the Pianoforte . . . 0.75

An indispensable companion volume to every piano course and method.

13. PFITZNER, HEINRICH.

Op. 15. Systematic training for Polyphonic playing . . . 0.75

Although it is no exercise more than two voices are employed, the book helps admirably to solve the problem of the distribution which occurs in piano music. The thinking-power of the fingers is trained by these studies as well as their ability.

14. SCHRODER, CARL.

Op. 87. 18 Very Easy Studies for the Violoncello (with second Cello ad lib.) . . . 0.75

15. HEINS, CARL.

Op. 270. 6 Fancies for the Pianoforte . . . \$0.75

Away to the Woods Heart's Springtime
Thoughts of Home The Merry Wanderer
The Alpine Hunter The Huntsman's Farewell
These six pieces, already very popular as separate publications, are now issued together in one book, and form an attractive set of second grade piano pieces for teaching and recreation purposes.

NOVELTIES ISSUED THIS SEASON

consisting of a large number of excellent teaching pieces and studies in all grades, will be forwarded on approval to teachers and schools upon receipt of the usual references.

Mail orders solicited and filled promptly to all parts of the country.

Vol.

16a-b. EGELING, GEORG.

Op. 170. 25 Etudes (without octaves) for technical and musical development . . . 2 Books, each 0.75

Among the subjects treated are:
Vibrato, Legato and Staccato playing, Chromatic passages, Equality of the fingers, Arpeggios, Two notes against three, Trills, Melody in an inner part, Four lines against three, Chords, Fingering, Double notes, Perpetual motion, etc., etc.

Many of the studies serve more than a single purpose, and all are melodious and interesting compositions. They are progressively arranged and serve as excellent material for the third grade, although the earlier studies may be assigned to the later second grades.

17. MODERN SONATINAS. (In the press)

18a-c. HERMANN, FRIEDRICH.

Op. 29. 36 Exercises and Etudes for the Violin . . . 0.60

Book 1. 12 Exercises for Beginners (first position) . . . 0.60

Book 2. 12 Easy Etudes, first and third positions . . . 0.60

Book 3. 12 Special Studies, first to seventh positions . . . 0.60

19. LYNES, FRANK.

Op. 47. A Pleasant Beginning and other tunes for little fingers in all the major and minor keys . . . 0.75

26 Easiest Pieces for Beginners, written in all the major and minor keys.

20. FOOTE, ARTHUR.

Op. 12. Duets on 5 notes . . . 0.75

21. SARTORIO, ARNOLDO.

Op. 214. 14 Melodious Etudes (without octaves) for Pianoforte . . . 0.75

22. STURM, WILH.

Op. 83. 12 Vocalises for Soprano or Tenor . . . 0.75

23a-b. BOHM, CARL.

Op. 366. From many lands. 12 Compositions for Violin and Pianoforte . . . 2 Books, each 0.75

24. BACH-FOOTE.

Op. 15. Two-voice inventions by Bach edited by Arthur Foote . . . 0.75

25. KAISER, ALFRED.

Op. 358. The weaker fingers. Exercises and tuneful pieces for the Pianoforte . . . 0.75

This book is designed for the special development of the third, fourth and fifth fingers of both hands in a series of exercises and melodious pieces. It is hoped that this offer will develop an interest among composers who realize that publication in a journal with the wide circulation of THE ETUDE, together with the prestige of winning the prize in competition with the brightest musical thinkers, will add much to the composer's reputation.

This offer is of such a nature that composers who would hesitate to write an opera, an oratorio, or an elaborate orchestral piece may participate. It is solely for pianoforte compositions. The contest is conducted so that the identity of the unsuccessful contestants will not be revealed to anyone but the clerk who will return the manuscripts.

However, it is very possible that many compositions will be received which, although not adjudged available for prize purposes, may be considered worthy of publication. It is the earnest desire of the publisher of THE ETUDE to assist worthy composers in every possible way by giving their works the greatest possible publicity. The date of the closing of the prize contest has been extended by request to January 1st, 1911.

26. KRAUSE, EMIL.

Op. 99. 12 Technical Studies for the equal development of both hands (Second Grade) . . . 0.75

27. RITTER, G. P.

Op. 15. First Amusements. 12 Easy Pianoforte Pieces on 5 notes . . . 0.75

28. HERMANN, TH.

Op. 100. 12 Melodious Etudes for the Violin (first position) with accompaniment for a second Violin . . . 2 Books, each 0.60

29. BIEHL, ALBERT.

Op. 153. 12 Melodious Studies for the development of the left hand . . . 0.75

30. BOHM, CARL.

Op. 358. Lyric Suite for the Pianoforte . . . 0.75

Prologue Venetian Barcarolle Song of the Spinning Maiden A Song of Fancy

These six pieces, already very popular as separate publications, are now issued together in one book, and form an attractive set of second grade piano pieces for teaching and recreation purposes.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

SEPTEMBER, 1910

VOL. XXVIII. No. 9



Five Hundred Dollars For Your Ideas



The incentive of the prize has long been a recognized factor in education. The educational theorists promptly denounce it, but practice has shown that theory of this kind is often ridiculous.

The most noted of musical prizes is undoubtedly the *Prix de Rome*. This remarkable and valuable prize is offered by the French government not only to musicians, but to painters, sculptors, architects and engravers. It was founded in 1666, by Louis XIV. Napoleon realized its advantages, and greatly increased the scope of prize. This entitles any young Frenchman between the ages of fifteen and thirty, who is successful enough to win the prize to four years' residence in Rome with a yearly income of four thousand francs (about \$800.00). The winners are also exempt from military service. So successful has been this generous prize that we are confronted with the somewhat astonishing fact that nearly all of the greatest masters of France, since the time that the prize was first instituted, have been successful contestants. Berlioz strove to win this prize, and was successful only after many failures. A similar *Prix de Rome* is awarded at the Conservatoire of Brussels every two years.

The Mendelssohn Scholarship in London assisted Sir Arthur Sullivan, Frederic Corby, and Eugen d'Albert in securing their musical educations. The Rubinstein prize has been similarly beneficial to many. The Nobel Prize in Norway has already stimulated a great interest among those to whom human progress is dear. Colonel Roosevelt was proud to win one of these prizes.

Realizing the incentive that a prize offers, the publisher of THE ETUDE has decided to give prizes amounting to five hundred dollars for musical compositions. This is described upon another page. It is hoped that this offer will develop an interest among composers who realize that publication in a journal with the wide circulation of THE ETUDE, together with the prestige of winning the prize in competition with the brightest musical thinkers, will add much to the composer's reputation.

This offer is of such a nature that composers who would hesitate to write an opera, an oratorio, or an elaborate orchestral piece may participate. It is solely for pianoforte compositions. The contest is conducted so that the identity of the unsuccessful contestants will not be revealed to anyone but the clerk who will return the manuscripts.

However, it is very possible that many compositions will be received which, although not adjudged available for prize purposes, may be considered worthy of publication. It is the earnest desire of the publisher of THE ETUDE to assist worthy composers in every possible way by giving their works the greatest possible publicity. The date of the closing of the prize contest has been extended by request to January 1st, 1911.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

without learning some new and important thing. More than this, the discussions inspire the thinking teacher to form new ideas of his own. It is especially helpful to witness the results of different systems of instruction, and to compare these results with those you have been able to attain with the methods you use.

The editor of THE ETUDE was fortunate enough to participate in a convention of the New York State Music Teachers' Association held at Syracuse. The convention opened with a banquet, and the guests and members made a representation of which any society might have been proud. Mr. David Bispham, whose interest in such conventions has been most sincere and praiseworthy, made an eloquent appeal for the use of the English language in singing. The following three days were filled with concerts and discussions of the most helpful and inspiring kind. The city of Syracuse "did itself proud," and the social hospitality of the leading families of the city was unbounded.

If you have not joined your state association, make up your mind not to let another season pass without taking advantage of the opportunities it offers.



What the World Owes You



The gradual advance in the social and financial status of the musician has been due to the fact that *Music* has been recognized more and more as an educational factor of real significance. Every one who holds the art dear should contend every day of his life against those forces which degrade the purposes of music. The popular acceptance of the position of any following or profession regulates the income of the workers in that profession. When the only dentists were the hucksters of the village, the care of the teeth brought little income to the dentist. Now dentistry has been placed upon a different plane, and the leading dentists earn a large and well-deserved income with comparatively little difficulty. The more the public comes to recognize music as a useful, helpful, needful art, and not as a mere pastime, the more money teachers and artists will receive. The world owes you its very best—if you give your best. The days of the musician in the garret are now well past, and happily so. Dr. Samuel Johnson, with his lumbering humor, could discourse upon "The Advantages of Living in a Garret" and state: "That the professors generally reside in the highest stories has been immemorially observed," but we want none of that. The best is none too good for those who work so cheerfully to help in making this groaning old world braver, happier and sweeter.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

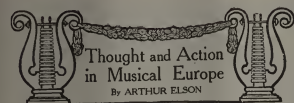
Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

Mail orders solicited and filled promptly to all parts of the country.

THE ETUDE



Is the *Requiem*, Cantaville writes about the loves of Liszt, that Chantale Bellaigue has done the same for Gounod. The love affairs of great composers always interest, and because they give a clue to character of men whom we are too apt to regard as demigods.

The large family of Bach is historical, and his twenty children fully acquitted him of cherishing race suicide ideas. He was happy in domestic life, to which he brought all the devotion of an earnest and sincere character.

If Handel never married, it was certainly not from lack of chances. While still in his teens, he went with Matheson to Lubek, to try for an organist's post. But Buxtehude, who was giving up the post, made it a condition that his daughter should become the wife of his successor. Neither of the two young aspirants, it seems, tried for the post, though it is not stated whether they had seen the lady. In England, later on, Handel was practically engaged, but the mother of his character objected to her marrying a "mere idler." Handel withdrew with becoming pride, and never lost his magnificent appetite. Soon after this the mother died, and the father told the composer that all objections to the match were removed, but the latter now declined the offer.

Gluck was married, though we hear little of his wife. His work was aided more by his great patronesses, such as Maria Theresa and Marie Antoinette. The latter was herself a composer, as a result of Gluck's early tuition.

Haydn and Mozart each married the sister of their early loves, and the former got much the worst of the exchange.

Beethoven never married, but was always in love. He was a sentimental idealist, who needed to worship someone. One of his earliest idols was Eleonora von Breuning, a childhood friend of his. Then came Babette von Stein, a young woman, Erman, and the Countess Erdly, the last of whom erected a temple in her park to the memory of Beethoven. More serious was his feeling for the lovely young Countess Giulietta Guicciardi. Some letters, found in Beethoven's desk after his death, show that his feelings toward her were deep and intense. Among his later idols were the Countess Therese von Brunswick, Bettina von Brentano, and Amalia Seebald. The ascendancy of the latter inspired Beethoven with a cheerfulness that is reflected in his seventh and eighth symphonies.

But if anyone ever needed a wife to keep him in order, it was certainly Beethoven. No lodger was ever more constantly in trouble. He would jump the piano day and night, regardless of his fellow boarders. At other times he would shout out the themes that occurred to him. As a result from such mad behavior, he would get over his wits, regardless of the ceiling in the room below. He took long walks in all kinds of weather, and on rainy days the furniture suffered greatly when he returned. He asked him why he never dedicated anything to her; whereupon he answered, "Everything I ever did is dedicated to you." But it might have been a sort of second thought deduction, for on his first visit she was only nine years old and received very little of his attention.

Mendelssohn's marriage, like his life, was well ordered, and not unusual. Such was not the case with Schumann, however. His engagement to Clara Wieck, her father's opposition, his resort to law to force consent, and the subsequent marriage of the pair are familiar facts of musical history. In this case the woman's influence was of great

value, and resulted in fresh creative impetus. Yet there was an earlier influence, of greater extent than many historians state. This was Schumann's love for Ernestine von Frick, a pupil of Wieck. This "Ernestine" is built on the notes A, S (Es), (E flat), C and H (the German B natural), which formed ASCH, the name of her native place; but evidently actually engaged to her at one time but, and there his absolute breach of promise. This should be more definitely stated in the histories, which have often given the impression that Clara Wieck was Schumann's one and only love. When we consider Schumann's earnestness and sincerity of character, his action does not seem very clearly explainable; but the facts remain fully attested.

MUSICAL NOVELTIES.

Since the German Tonkünstlerfest was held at Zurich, there have been many articles in the magazines on Swiss music. An early master was Ludwig Süss, friend of Luther, while the Monk Gleams, so famous in Theory, was a native of Basel. The church of Zwilling gave no encouragement to music, so a century or two ago the Swiss compositions took the form of New Year choruses. Best known among the present vocal writers of Switzerland is Hegar, whose choruses are known through the whole of Germany.

Greatest among the modern Swiss composers is Hans Huber, whose symphony on Arnold Böcklin's paintings made such a success in our country, and also secured the form of a new own country. One of his piano concertos (a new one) was played at the "Fete." He has published a long list of works, including nearly all the large forms. Volkmar Andre, of Zurich, is now well known, and also teaches at a place of the future has other composers of note are Hermann Suter and V. Couvrouis, of Basel; Otto Barbian, of Geneva; Joseph Lauber, of Zurich; and Emil Blum, of Lausanne. Jacques-Dalcroze is also famous, though he is not Swiss except by adoption.

Prof. Nicks has written three pages on "The Complexity of Composition." This seems a rather scant treatment for such a large subject.

Among German novelties, Mahler's choral work, "Das Klagende Lied," won a success at Graz. The first of the series, "Kind und Welt," is "Death," by Alexander Adam, and Schilling's "Hochzeitlied," to Goethe's works. Schuchardt's G minor symphony was much praised at Zurich, while the remainder of Mahler's eighth symphony at Munich have brought forth the most laudatory adjectives. Two writers accuse Beethoven of plagiarism in his ninth symphony—Heinrich Heine, who finds a Russian folk-dance in the Scherzo, while Julien Tiersot cites a Handel theme that resembles "Seid umschlungen, Millionen," in the finale. The second resemblance is not at all close, while in the first case the Russian dance is not given; so we still pin our faith on Beethoven. A Strauss festival in Munich showed that when he comes to the music of the future he has not yet become the music of the present. When "Eutensol" was given, the Prinz-Regent Theatre was scarcely half full.

Amos's recently published, Anders Hallen's symphonic poem, "Sphaerenklänge," is ambitious, but lacks inspiration. Jean Ingenhoven's "Symphonische Tonstücke" is praised, while Sinding, or Beethoven's Variations on Nel Cor Pin, Cotta edition.

A symphony by Ludolf Nielsen, of Copenhagen, met with a fair success in that city, while the first of the series, "Die Brant von Messina," by Willy Collin, of Berne, has been well received.

In his new opera, "Le Soir de Fete," Waterloo, earned favorable comment. A revival of Chausson's scarcely known "Soir de Fete" proved a great success, that should be duplicated in other theatres. Gade, Raymond, Lombard, "Elegie," shows him to be a disciple of Debussy. A "Rhapsodie de Printemps," by Inghelbrecht, is also considered noteworthy.

Among successful composers, Busoni has won a London success with his concerto for piano, male chorus and orchestra. Puccini has finished his "Fanciulla del West," and is said to be at work on another. The chief role designed for Geraldine Farrar.

A NEW TEST INSTITUTED BY THE MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

TEACHERS have been clamoring for years for legislative restrictions to prevent the charlatan and the incapable teacher from imposing upon the public and thereby injuring the reputations of competent teachers.

Without doubt, strict legislative regulation of the matter of who should be teachers and who should not, would cause much hardship in some cases, but there can be little doubt that the public would benefit, and after all the main consideration of each and every one of us is the commonwealth. The examinations for teachers would raise the best of students and protect many youthful beginners from the ignorance of amateur and incompetent teachers.

The State Music Teachers' Association of Missouri has adopted the following test, and all those who desire certificates must pass this test. The test seems moderate enough and it would seem wrong for anyone not able to pass this or a similarly difficult test to expect to earn money by teaching.

The State Music Teachers' Association may do much to raise the standard of teaching in this state by adopting measures of the kind. At the same time, it is a test such as the following and the possession of a certificate of having passed the test makes membership in the State Association more desirable, and thus places the association upon a more substantial footing.

No matter whether you have any desire to join a State Association or not, it would be an excellent plan for teachers to impose this or a similar test on themselves every now and then. It is the easiest thing in the world to go backward in your personal work. The best way to avoid this is by means of periodical examinations.

THE WRITING TEST. Compositions in various forms, all major and harmonic and melodic minors, M. M. 100—two, three and four notes to the beat. Also common scales and scales in octaves. Arpeggios of the major and minor triads and dyads and their inversions, of the dominant seventh and its inversions, and of the diminished seventh at a rate of speed somewhat slower than the scales. All at good quality of work.

SIGHT READING. The candidate should be able to read music at sight of the difficulty of any of the Clementi or Kuhlau Sonatas or D Major Rondo of Mozart, or An Matin of Godard.

EAR TEST. Also to show a satisfactory ability to distinguish the various common and seventh chords and their inversions, and, upon being given the keynote, to tell any interval in that key, as well as chromatic alterations, without looking at the keyboard.

REPERTOIRE. They will play for five (5) compositions, from third to fifth grade, in a musicianly manner (memorized, if possible).

ETUDES. At least twelve (12) Etudes not beyond third and fourth grades, from the works of Chopin, Schumann, Debussy, and others. The candidate should be able to play these works, with a few exceptions, at a rate of speed somewhat slower than the scales.

TOUCH. Candidates must have a thorough knowledge of the fundamental touches. HARMONY. They will be examined on intervals, scales, the construction and progression of major and minor and dominant seventh chords and their inversions. The resolution of all dominant seventh, cadences with triads and dominant seventh and their inversions.

BOARD OF EXAMINERS. E. R. Kroeger and Nathan So. St. Louis; Basil Gauntlett, Columbia, and Rudolph King and Mrs. Busch, of Kansas City.

TIME OF EXAMINATION. In June, 1911, at the next annual convention of the association. Place of meeting to be announced later.

Committees have been appointed to draw up requirements for certificate in voice, violin, organ and public school music, and to present same for consideration at the next annual meeting.

THE ETUDE



FRANZ LISZT AND THE ORIGIN OF THE SYMPHONIC POEM

By CAMILLE SAINT-SAËNS

Translated expressly for THE ETUDE By V. J. HILL

LISZT

poems of Strauss and other modern composers shows the wisdom and prophetic vision of Franz Liszt. Most of the symphonic poems of Franz Liszt are available for the use of more advanced readers of this Etude through sheet arrangements. Liszt has always been a favorite. The addition of a number of this kind is a final debt due greatly to the attractiveness of a people's culture.

Persons interested in things musical may perhaps recall a concert given some years ago in the hall of the Théâtre Italien under the direction of the author of this article. The program was composed entirely of the orchestral works of Franz Liszt.

In order to avoid acknowledging him as one of the greatest composers of our time. This concert was considerably discussed in the musical world, strictly speaking, and in a lesser degree by the general public. Liszt as a composer seemed to many to be the equal of Ingres as a violinist, or Thiers as an astronomer. However, the public, who would have come in throngs to hear Liszt play ten bars on the piano, as might be expected, manifested very little desire to hear the Dante Symphony, the *Bergers à la crèche* and *Les Mages*, symphonic parts of *Christus*, and other compositions which, coming from one less illustrious, but playing the piano fairly well, would have surely aroused some curiosity.

It is true that the concert was not well advertised. While the "Spanish Student" monopolized all the advertising space and posters possible, the Liszt concert had to be satisfied with a brief notice and could not, at any price, take its place among the several days later, a pianist giving a concert at the Théâtre Italien, in the hall of the Théâtre Italien, offered inexplicable mysteries to simple mortals. The name of Liszt appeared here and there in large type on the top row of certain posters, where the human eye could see it only by the aid of a telescope. But, nevertheless, our concert was given, and not to an empty hall. The musical press, at our appeal, kindly assisted; but the importance of the works on which we were invited to express an opinion seemed to escape them entirely. They considered, in general, that the music of Liszt was well written, free from certain peculiarities they expected to find in it, and that it did not lack a certain charm. That was all.

If such had been my opinion of the works of Liszt, I certainly would not have taken the trouble to gather together a large orchestra and rehearse two weeks for a concert. Moreover, I would like to say a few words of these works, so little known, whose future seems so bright.

It is not long since that orchestral music was confined to but two forms—the symphony and the overture. Haydn, Mozart and Beethoven had never written anything else; who would have dared to do other than they? Neither Weber nor Mendelssohn, Schubert nor Schumann. Liszt did dare.

ART AND PRACTICE.

In art, to dare is the gravest thing in the world. In theory, I grant, nothing is more simple. There are no laws governing the arts, and artists are free to do as they will. Who can prevent them?

In practice, everything prevents it, the world and the artists themselves. New forms demanded and sought, inspire fear and repulsion, at least in appearance. To accept new forms, to penetrate into their meaning, requires mental effort, and there are few who care to make this effort. What people like is to languish in idleness and routine, even though they succumb to ennui and satiety.

Liszt understood that to introduce new forms, he must cause a necessity to be felt, in a word, on a motive for them. He resolutely entered on the path which he had chosen, and he created the Choral Symphonies and Berlioz with the "Sym-



SAINT-SAËNS

phonie Fantastique" and "Harold in Italy" had suggested rather than opened, for they had enlarged the compass of the symphony, but had not transformed it, and it was Liszt who created the symphonic poem.

This brilliant and fecund creation will be to posterity one of Liszt's greatest titles to glory, and when time shall have effaced the luminous trace of this greatest pianist who has ever lived, it will inscribe on the roll of honor the name of the emancipator of instrumental music.

Liszt not only introduced into the musical world the symphonic poem, he developed it himself and in his own twelve poems he has shown the chief forms in which it can be clothed.

Before taking up the works themselves, let us consider the form of which it is the soul, the principal of program music.

To many, program music is a necessarily inferior genre. Much has been written on this subject but cannot be understood.

Is the music, in itself, good or bad? That is the point.

The fact of its being "program" or not makes it neither better nor worse.

It is exactly the same in painting, where the subject of the picture, which is everything to the vulgar mind, is nothing or little to the artist. To reach against music, of expressing nothing in itself without the aid of words, applies equally to painting.

A picture will never represent Adam and Eve to a spectator who does not know the Bible; it could represent to them nothing other than a man and woman in a garden. Nevertheless, the spectator or listener lends himself very well to this *supercherie* which consists in adding to the pleasure of the eye or ear, the interest or emotion of the subject. There is no reason for refusing him this pleasure; furthermore, there is no reason for according it to him. Liberty is absolute; artists take advantage of this fact and are wise in so doing.

It is an incontestable fact that the public taste of the present days tends toward subject pictures and program music, and that public taste, at least in France, has drawn artists in its train.

PROGRAM MUSIC.

To the artist, program music is only a pretext to enter upon new ways, and new effects demand new means, which, by the way, is very little desired by our readers and capitalists who, above all, love peace and tranquil existence. I should not be surprised to discover that the resistance to works of which we speak comes not from the public, but from orchestra leaders, little anxious to cope with the difficulties of every nature which they contain. However, I will not affirm it.

The compositions to which Liszt gave the name symphonic poem are twelve in number:

1. Ce qu'on entend sur la montagne, after Victor Hugo.
2. Tasso, Lamento and Triumfo.
3. Les Préludes, after Lamartine.
4. Orphée.
5. Prométhée.
6. Mazeppa.
7. Fest d'été.
8. Héroïsme.
9. Hungaria.
10. Hamlet.
11. La bataille des Huns, after Kaulbach.
12. L'Idéal, after Schiller.

Liszt has also written the Dante and Faust symphonies, which are only symphonies in name, however, and in reality are symphonic poems in two and three parts, and two musical tableaux of equal grandeur, the Mephisto Waltz and the Proclamation Nocturne from fragments of the poem Faust of Lenau.

We shall not discuss his oratorios and masses, his piano works, which are abundant and which influence every writer for the piano, although unknown to himself. We limit ourselves to his orchestral works.

The symphonic poem in its form in which Liszt has given it to us, is ordinarily an ensemble of different movements depending on each other, and flowing from a principle ideal, blending into each other, and forming one composition. The plan of the musical poem thus understood may vary infinitely.

unity, and at the same time the greatest variety possible. Liszt most often chooses a musical phrase, which he transforms by means of artifices of rhythm, to give it the most diverse aspects and cause it to serve as an expression of the most varied sentiments. This is one of the usual methods of Richard Wagner, and, in my opinion, it is the only one common to the two composers. In style, in use of harmonic resources and in imagination, they are only two different manifestations of the same spirit. Their two temporary artists could differ, and yet really belong to the same school.

TASSO.

The poem Tasso may be considered a type of the kind of composition which we are discussing. The principal theme is that sung some years ago by the gondoliers of Venice, and to which they recited stanzas of Jerusalem Delivered.

After an introduction describing the dementia of Tasso, and in which accents of sombre despair alternate with the diabolic shrieks, the plaintive melody mingles with all the lagoon of Venice, from whence the author received it; and, suddenly transformed, it bursts into a short song of triumph.

A glimmer of reason traverses the mind of Tasso, which represents his future glory. His memory returns; with a long crescendo, it seems that a vast curtain is lifted, and to the sounds of a minute of supreme elegance, we see pass before our vision under the sumptuous arcades of the enchanted gardens of Ferrara, beautiful women, in rich attire, who smile forever haunt the soul of the poet, and the phrase of the lagoons unfolding in a new form, shows us the poet himself, whose tender melancholy contrasts in the most musical picturesque manner with these feminine coqueteries. But the vision becomes confused, the mind of Tasso is again obscured, and the hero expires in a last convulsion. . . . Then begins the splendid finale; the "trionfo" succeeds the "lamento"; the trumpets peal, the crowds throng to acclaim the genius they have scorned, and the plaintive passage changed into a song of victory, bursts with all the power at the command of the modern orchestra. Such is, in summing up, this beautiful composition which was played with such success at the Pasdeloup concerts. It is not probable that the public will grasp all the nuances of the work, which is explanatory note indicated; but the position is so clear, the different parts follow in contrast so wisely arranged, the charm of the melody is so perfect, that the musical side alone suffices to make it a success.

LES PRÉLUDES.

As much might be said of the symphonic poem Les Préludes, which is frequently appearing on the program of our readers. The same title, the same melodic phrase here allures, now amorous, now pastoral, now warlike; a storm gathers, increases, bursts and dies away in an effort to express the whole of the whole. The listener, independently of the poetic and literary thought, which suffices to demonstrate the falseness of that assertion, that descriptive music becomes incomprehensible when one does not know the program, and consequently is nothing. The same great is the charm, when to purely musical pleasure is added that of the imagination, unhesitatingly entering on a new path, so easily giving idea to music, which it does, whatever may be said to the contrary. All the faculties of the mind are brought into play and the same end. I can easily see that art will gain from it. I fail to see what it will lose.

That which art gains is not greater beauty, but a more vast field over which it exercises its power, to a greater variety of form, and therefore, greater liberty. It seems to me this can not be despised.

Besides these poems of vast dimensions, Liszt has written shorter ones. *Orpheus*, for example, in which we recognize passages of an allurement more tense or moderate, but which in no way cease the various parts of *Tasso*, *Les Preludes*, *Se qui entend sur la montagne*, and yet the work is not like an overture, nor a portion of a symphony; it is truly a symphonic poem, a composition of a new order, in its style as well as its character.

It would be difficult to make the public understand why this euphoric and delicious composition, which seems improvised by the artist of genius on an instrument, giving it the multiple effects of the orchestra, is entitled *Orpheus*. The idea of the poet-musician is entirely mystic, and is explained in a preface accompanying the score. It is on the frontier of program music and pure music, and the wise plan for the majority of listeners would be to abandon themselves without reflecting to the musical charm of the work and the impressions it gives. Nothing could be more delicate, more exquisite.

MAZEPPA.

Mazeppa was first produced in the form of piano music, a heroic study, intimidating, almost inaccessible for any but Liszt, himself. In becoming a symphonic poem, Mazeppa is vastly enriched; its equivalent is not to be found, for disheveled frenzy, as it draws with the violin, viola and violoncello, as a released torrent draws blades of grass in its course. It is the subject of the enthusiasm of Madame Olga Janina, who, in a series of articles praising the symphonic poems, by the way, treating as "an old shoe" the Ninth Symphony of Beethoven, thus describes a musical phrase of Mazeppa:

"Unknown griefs, nameless anguish, indefinable suffering, strange anxieties, morbid caprice, fantastic depravity, in fact all that the depths of the human soul contain of love and bitterness, of grief and darkness, is revealed by this gigantic song, with an exquisitely strange savor, expanding the limitations of musical language, translating the inexpressible thought, in the most vague and elusive form."

I contend that no simple musical phrase, written by no matter whom, could answer such a description, but I agree perfectly with Madame Janina when she says that Mazeppa is a masterpiece: "The initiation of the gallop of the horse is secondary, and not in the least realistic, as would be claimed by the enemies of descriptive music; the title indicates the subject, and that suffices to the direction of thought. In the midst of the furious course the orchestra brings to the fore, with intensity, the singing phrases which express so marvellously what they wish to convey. The horse occupies the space, but the interest is concentrated on the rider, the man who suffers and thinks. Toward the middle of the composition one feels the impression of immensity of space; horse and rider vanish on the limitless steppe, and the glimpse of the man is confuted with the thousand details of the expanse. It is a marvelous orchestral effect. The strident instruments, much divided, echo in the length of their scale range a multitude of sound of all kinds, altered staccato, pizzicato, col legno, and colorato, and all this results a harmonic web of sound forming a kind of canvas, on which appears in the foreground, a plaintive and touching song. All ends with a Czech march of irresistible effect, to which Mazeppa comes forth as King."

Richard Wagner is a man of wonderful genius, such a brain-splitting genius indeed as becomes this country—a new and brilliant appearance in Art—Liszt.

"Music stands near to theology; I therefore rejoice to see the Sacred Music enlisted in the service of Him who has created and given her."—Luther.

HOW SPOHR LEARNED THE FRENCH HORN IN ONE DAY.

LUIGI SPOHR, the famous composer and violinist, was a man who would not permit anything to stand in the way of his artistic aims. In 1808, when Spohr was twenty-four years old, the great Napoleon called an assembly of famous princes and nobles to take place in Erfurt, Germany. Spohr was eager to see them, especially the mighty Napoleon, who had upset the dynasties of Eastern Europe as no man since the time of Charlemagne had done.

Each night the princes assembled at the theatre to witness the performances of a troupe of French actors. Spohr found, to his great dismay, that no one could be admitted to the theatre besides the princes and the performers. Nothing daunted, he enlisted the assistance



THE ARRIE LISZT IN OLD AGE.

Liszt presented a peculiar combination of piety and personal liberty. His devotion to the Church, however, did not stop him from indulging in the dissipation of the day in 1806.

of a French horn player in the orchestra. The player told him that there was an opening for another horn player. Spohr, although an accomplished musician, had never played upon the French horn. But he secured a horn and practiced hard all day under the direction of the second horn player of the orchestra. When night came he was almost exhausted, but with lips swollen, bruised and black he found that he could sound the natural notes of the horn and play the easy parts of the overture and the intermezzos. He took his seat in the orchestra directly in front of the little Corsican cor— by whose very name had sent terror through all Europe. He was obliged to sit with his back to the nobles and, like the other players, was not permitted to turn his head. Spohr overcame this difficulty by the use of a small mirror, and was thus able to see all of the famous nobles in the theatre.

WHAT IS MEANT BY "INTERPRETATION?"

BY HERBERT ANTLIFFE.

In criticising the playing or singing of a great artist we usually consider it from two sides, namely, the executive or technical and the interpretative or artistic. The executive side is, of course, the side in which he overcomes or encompasses the physical difficulties of the work. The interpretative is the side in which he overcomes or encompasses the more difficult of the thing else. It is in fact the whole rendering of the work, resulting from the way in which those difficulties are met and surmounted. Even where an audience of unmusical people is thrown into uproar by the showy performance of the more virtuosic work, the command of resources which properly used would lead to higher things that please more discriminating people.

Interpretation consists of a proper realization of the contents of a work and the full expression of such realization in its performance. To interpret a piece of music properly we must possess first a complete mastery of its physical difficulties. Until this is attained little more can be done. We might as well endeavor to make an important rhetorical speech in a language we have only half learned as attempt an interpretation of a piece of music the mechanical difficulties of which are beyond our ability.

But providing the necessary physical ability is attained, there are other technical matters also to be considered. A realization of the structure of a work is not only desirable but is absolutely necessary before a work of any considerable length can be properly undertaken. Not that everyone who plays or sings, must, in order to do their work adequately, have a full and complete technical knowledge of the harmonic and formal design of each work in his repertoire; but the fuller the knowledge and realization of these matters, the more adequate is the interpretation. Without some knowledge of the subjects involved it is impossible to realize all the effects and beauties latent in the composition to be interpreted.

In order to get into the spirit of a work, we must, as far as possible, place ourselves in the condition or state of mind which the composer possessed or conceived in writing the work. The great artist will of course go further than this, and will show that the work contains possibilities beyond what the composer himself imagined. But this is only by the extension of the composer's original intention, not by the alteration of it. Where the artist's interpretation differs from the composer's in kind, it is false and inartistic; where it differs in degree only, it is a matter of higher or lower artistic capability and feeling.

To put ourselves into this condition it is necessary to proceed in two directions. We must go from the work to the composer and from the composer to the work. This is why the study of musical history and musical biography is so important. If we are to know what the composer would desire us to do we must know the man and the conditions under which he composed. We must remember, too, that the composer usually conceives the most and the best of his work in unfavorable conditions, even when he knows that his work has to be presented in unfavorable ones. Beethoven, for instance, evidently composed many of his works with conditions in his mind which were utterly impossible in his own day, and which so far as he knew were likely to be impossible for many years, if they ever became possible at all. But he knew, or felt, that art and accidents of the time would stand still, and he felt that what he did was possible and achievement at some future time if not when the works were first produced.

"For what is genius else than a priestly power revealing God to the human soul?"—Liszt.



THE FORGOTTEN RIVALS OF GREAT COMPOSERS

By LORNA GILL

"Let us take care of the old musician, because he has the courage to live up to his ideals."

With these words Balzac ends his study of the musical genius, "Gambara." Drawn as a poverty-stricken, insane old man, he was not considered compatible with the ideas of that generation. Balzac has enacted for us the struggles and musical ideals of a Wagner, although Balzac lived at a time before Wagner's genius was acknowledged—for was not Gambara writing operas in rilly, and was he not, like our modern Richard Strauss, striving "to express ideas in music?"

With prophetic insight, Balzac sees the future growth of music, and by his insistence upon intellectual development strikes at the heart and essence of great accomplishment in the art of sound. He states, "To be a great musician, one must indeed be very learned." The great French novelist also indicates his high estimate of the strength of character, the industry and the courage which the genius must possess to enable him to cling to his ideals.

Musical history seems to substantiate Balzac's analysis of the musical genius. The musical genius is rare, and those whose genius is so great that it wins for them a foremost position in their day have been subjected to the keenest rivalry by their contemporaries. It often happens that the rival of some musician now ranked with the great masters has in his day been regarded with far greater popular esteem than the more worthy musician.

Without the broad, intellectual life of Handel, Bach, Gluck, Beethoven and Wagner, without their aggressive temperaments, without their "infinite capacity for taking pains," they would not have scaled the heights of Parnassus, nor would they to-day be known as the Titans of musical art; neither would they have been the victims of fierce and bitter rivalries. That they were victims of numerous less gifted and less intellectual rivals is well known. Only the strong can stand rivalry of this kind. Handel and Beethoven were particularly aggressive. Beethoven even went so far as to bully his patrons, right and left. The spectacle of some noble and wealthy personage struggling to keep a much irritated and somewhat fractious musician in good temper, must have been amusing. Both Wagner and Beethoven were so temperamental in asserting their demands for the free expression of their ideas that they made many enemies—enemies who were only too willing to rally to the support of any rival, no matter how insignificant the rival's claims to greatness might be.

All the immortals of music had to bear as calmly as they could the irritating spectacle of men of mediocre abilities and superficial attainments winning applause and places of distinction and emolument, because they were content to please the fleeting fancy of the public.

The master, on the other hand, is invariably filled with high aims for the elevation and enrichment of his art. His very aims often doom him to years of neglect, scorn and ridicule before he can gain the sympathy, the appreciation and the reward which the public only too reluctantly bestows upon genius.

HANDEL AND HIS RIVALS.

Handel, at whose grave Beethoven said he would kneel, lived for the elevation and enrichment of his art. The longest and bitterest was the victim of one of the most serious rivalries with the composer Buononcini. There were others of less intensity to disturb the tenor of his way. But Handel, the "composer of heavenly strains," was a man of huge strength and possessed a militant temperament. Fast and furious were the blows that shot from his athletic shoulder upon any who dared oppose his artistic ideas.

Neither would he put up with the airs of capricious prima donna. He soon rid his stage of that despair of managers, that obstacle of peace in the operatic household. When Signora Cuzzoni refused to sing an aria he had written for her, he took her securely round the waist, and rushed to the window to throw her out! Fortunately she consented, just in time to save her life.

When Handel was an operatic conductor, his place during the performance was at the keyboard of the harpsichord. Upon one occasion Matthewson, a rival composer, had one of his operas, entitled *Cleopatra*, produced under the direction of Handel. In the opera Matthewson sang the tenor rôle of Antonius. Antonius, alas! was killed in the first act, and composer, anxious to keep in the "limelight," envied Handel's position to have the hardihood to think that he could usurp the director's place at the harpsichord. This was too much for the tenor Handel. Bang! A box on the ear! Cuffs and blows, the opera suspended, and another tragedy enacted with crossed swords on the square outside the opera house, appropriately named the "Goose Market." Handel's precious heart, that then a foremost position in their day have been subjected to the keenest rivalry by their contemporaries. It often happens that the rival of some musician now ranked with the great masters has in his day been regarded with far greater popular esteem than the more worthy musician.

JOHANN MATTHEWSON.



JOHANN MATTHEWSON.

Although the name of Matthewson is rarely mentioned in this day, except in connection with biographies of Handel, his life was a most interesting and momentous one.

He was born in 1681, in Hamburg. His father, who was a clerk of excise, carefully cultivated the child's very evident talents. At the age of nine he could sing, play the organ and the harpsichord, and also made some attempts at composition. He was finely educated in the classics, in law and in political science. More than this, he could dance, fence and converse in the manner of the highly cultivated gentleman of his times. Naturally, he became very popular, and Handel was so little recognized that it became Matthewson's distinction to introduce Handel into the work.

His very aims often doom him to years of neglect, scorn and ridicule before he can gain the sympathy, the appreciation and the reward which the public only too reluctantly bestows upon genius.

Matthewson made a resolve early in life to publish one new work each year. When he died, at eighty-three, he had published eighty-eight works, of which all of which are now forgotten. He did much, however, to advance the style and effect of church music in his time. Had it not been for the peak-like genius of both Bach and Handel, he might not now be so completely eclipsed. As a critic and as a writer of philosophical treatises he rendered a much more valuable service to posterity than he did through his musical compositions.

Matthewson was a man of high aims for the elevation and enrichment of his art. His very aims often doom him to years of neglect, scorn and ridicule before he can gain the sympathy, the appreciation and the reward which the public only too reluctantly bestows upon genius.

Matthewson made a resolve early in life to publish one new work each year. When he died, at eighty-three, he had published eighty-eight works, of which all of which are now forgotten. He did much, however, to advance the style and effect of church music in his time. Had it not been for the peak-like genius of both Bach and Handel, he might not now be so completely eclipsed. As a critic and as a writer of philosophical treatises he rendered a much more valuable service to posterity than he did through his musical compositions.

Matthewson made a resolve early in life to publish one new work each year. When he died, at eighty-three, he had published eighty-eight works, of which all of which are now forgotten. He did much, however, to advance the style and effect of church music in his time. Had it not been for the peak-like genius of both Bach and Handel, he might not now be so completely eclipsed. As a critic and as a writer of philosophical treatises he rendered a much more valuable service to posterity than he did through his musical compositions.

Matthewson made a resolve early in life to publish one new work each year. When he died, at eighty-three, he had published eighty-eight works, of which all of which are now forgotten. He did much, however, to advance the style and effect of church music in his time. Had it not been for the peak-like genius of both Bach and Handel, he might not now be so completely eclipsed. As a critic and as a writer of philosophical treatises he rendered a much more valuable service to posterity than he did through his musical compositions.

Buononcini was Handel's evil genius when the latter had come as a youth to play the harpsichord at the court of the Elector of Brandenburg.

Jealous of the sensation Handel had produced, Buononcini tried to discredit him by asking him to play before a large audience, a cantata that had been especially composed, full of what Buononcini thought would be unsurmountable difficulties. Handel acquitted himself with taste and skill, and so frustrated the base designs of the jealous Italian.

The most significant years in Handel's career were spent in England. The royal opera, known as the Royal Academy of Music, which was under the patronage of the king, fell under the direction of Handel in 1720. Handel's success attracted many rivals to the Royal Academy operatic productions. Chief among these were Buononcini and Ariosti. The conflict between the contending parties became very severe. The directors of the opera, hoping to reconcile the factions, ordered the composition of an opera, entitled "Muzio Scevola," the first act to be written by Ariosti, the second by Buononcini and the third by Handel. Handel's act was declared to be the best and with this declaration came a resumption of the warfare. Handel was blunt, and spoke his mind freely to the nobles who patronized the opera. This brought him into great disfavour and naturally these influential personages went immediately to the support of Buononcini.

Buononcini's jealousy developed into an insidious and life-long cabal. Handel was soon forced out of the Opera House through the influence of the powerful friends of Buononcini, with whom the Italian had spared no pains to ingratiate himself in order to carry out his designs.

Handel then rented another theatre and brought over singers from Italy. This was no sooner done than Buononcini offered them larger salaries, thus robbing his rival of the best artists. Through Buononcini's influence with the Duchess of Marlborough another opera house was built. Porpora, composer and master of the art of bel canto, was given its musical direction, the greatest singers in Italy, including Farinelli, were brought over. Nothing was left undone to encompass Handel's ruin; the press was bought up, he was caricatured in a series of drawings, called "The Charming Drunken Handel," on his side, had a champion, Doctor Arbuthnot, who satirized the opposition in his "Harmony in an Upright."

The lines, so often attributed to Swift, were written at this time by John Byron, the inventor of shorthand:

"Some say compare'd to Buononcini,
That Nycther Handel's but a slubber;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange bias difference should be
Twixt 'twelvemonth and twelvemile."

The cabal was brought to an end with the disgrace of Buononcini, who had appropriated the madrigal of another composer as his own. He was obliged to leave the country to return no more. The long fight had impoverished both composers, and though Handel was left in possession of the field, he was obliged to close his house in a fortnight, because of the rapacity of his creditors, and obliged to accept a benefit given by his friends in order to save himself from the debtor's prison.

G. B. BUONONINCI.

Giovanni Battista Buononcini, as it is sometimes spelled, Buononcini, was born at Modena, Italy, in 1672, and was, therefore, thirty years older than his famous rival Handel. His father and his brother were both musicians. Neither was as noted as Giovanni. After a short career as a church musician in Italy, where he succeeded his father as conductor at the church of San Giovanni in Montebello, Buononcini went to Vienna and he rose to great favor at court. From 1720 to 1721 he was court composer at Vienna. He went to London in 1720 and was composer at once immediately won him many friends and admirers in England. In 1721 the famous plagiarism was discovered, and a war of words and letters again arose. It is by no means certain at this date that he was really guilty of stealing the music of his rival. Buononcini refused to discuss the matter in any silence. Leaving England in comparative disgrace, he went to the continent and in comparative disengagement in the orchestra of Louis XV of France. Little or nothing is known of his last days and the oblivion into which he sank was as complete as it was ignominious.

THE ETUDE

THE FAMOUS GLUCK-PICCINI WAR.

The two greatest rivalries that musical history records have been in the field of opera—that between Gluck and Bononcini, and that between Gluck and Piccini. Gluck by his efforts to reform Italian opera and remedy its defects of insincerity of expression had aroused the detestation of the decadent Italian opera. They were bored by Gluck's depressing Greek themes, by his lack of light melody and by the scarcity of his ballets. "All things Gluck's opponents demanded," said all things Gluck made little difference how inconsistent was the relation of the melody with the emotional demands of the text. A murder might be faintly accompanied with a tune as inspiring as a jig, and music suited for a dirge might be revivified into a wedding march. "Melody, Melody, Melody," was the battle cry of the Piccinists.

For a long time, people of real musical taste had deplored the increasing lack of sincerity in opera, but until Gluck's advent had a man of the necessary ability and stamina appeared to effect the long-hoped-for reforms. He was supported in his efforts by the patronage of a princess, the prospective empress, Marie Antoinette. On the other hand, France, Marie Antoinette, on the other hand, Madame du Barry reigned supreme as the favorite of Louis XV. Being an Italian, she had no love for Gluck's music, and she was jealous of the musical influence of the princess and of hearing Gluck's music, particularly after the sensation produced by his "Alceste." She decided that she would have her own composer, and sent to Italy for Piccini. She found plenty of adherents to rally around her in her intrigue to have the directors of Grand Opera House engage Piccini the writing of an opera for which Gluck had already been engaged. This was the signal for a furious outbreak on the part of the latter's supporters, in which all Paris took sides. "Are you a Piccinist or a Gluckist?" was the question that must be asked and answered before peace could be made between friends or acquaintances. Politics and everything else were forgotten in the excitement. The press took sides and satires were written in which each side was unmercifully attacked. The feud broke out and the Piccinists said that he had gotten out of the way purpose, and that his inspiration had given out, and he had no melody left to give him. To which one of Gluck's warmest admirers, the Abbé Arnaud, replied: "The chevalier is coming back with an 'Orlando' and an 'Armida.' The Piccinist retorted: "The 'Piccini' is also at work upon an 'Orlando'." "So he shall have an 'Orlando' and an 'Orlando,'" Gluck howled, "Armida" and produced it with success, but a more brilliant and enthusiastic reception was given to Piccini's "Orlando." The Gluckists now knew no rest until their composer should eclipse his rival rest until the new director ordered the two composers to write an opera upon the same theme, "Iphigenia in Tauris." The Piccinists demanded that their opera be rehearsed and produced first. The director gave his promise, but what was his surprise upon finding Gluck's opera in rehearsal. The director's only explanation was that he had received a complaint from the committee to rehearse Gluck's opera first. His beautiful music made a profound and marvelous impression. In it Gluck's genius had reached its height. The furor it created caused Piccini to decide not to bring his out, but the director declared that it must appear. On the night of its performance Piccini's nervousness and discomfort knew no bounds, especially when he saw his famous and costly prima donna, whom he had engaged for the classic title role, come out and make faces at the musicians, and at the men in the pit. She flopped about and reeled through her part, depicting a clown, for in my lifetime I have often thought of you to make you happy. May it ever be so!—Beethoven—(From his Will).

he yielded somewhat to the taste of the day in its desire for ballets.

In his service he had Vestris, the most famous ballet dancer of his day, who remarked that there were only three great men in Europe—Frederick II, Voltaire and himself. His inconsistencies and his desire for display were a source of great annoyance to Gluck. Told at the opera "Iphigenia in Aulis" (an opera previous to "Iphigenia in Tauris") was "You refuse me, the God of the dance," said Vestris. "If you are the God of the dance," said Gluck, "dance in heaven and not in my opera." Again, Vestris complained that there was no chaconne at the end of the opera. "When did the Greeks ever dance a chaconne?" said Gluck. "Did they not?" said Vestris. "Then so much the worse for them."

After Gluck's triumph the war went on just the same and ended only with his death and Piccini's retirement.

NICCOLA PICCINI.

Piccini, like Bononcini, was the son of a musician. He was placed under the instruction of the famous Leo, and his renowned successor Durante. Through the intervention of a kindly Bishop, who recognized the boy's talent, he was placed under the instruction of the famous Leo, and his renowned successor Durante. Through the intervention of a kindly Bishop, who recognized the boy's talent, he was placed under the instruction of the famous Leo, and his renowned successor Durante.

NICCOLA PICCINI.

Italy. One of his operas, "La Cecchina," met with great success in Rome. Later one of Piccini's pupils, Anfossi, produced works of even more superior intelligence public declared in favor of Anfossi, and Piccini was so dismayed at this set-back that he returned to Naples never to return. When he returned to Naples he commenced producing other works which met with success. The offer of a salary of 6000 francs (about \$200) and traveling expenses induced him to go to France, and precipitated the Gluck-Piccini war. After Gluck's death Piccini generously offered to found an annual concert in memory of his victorious rival. In 1780, the year of the outbreak of the revolution in France, Piccini lost his pension and went to Naples. Here he was pensioned by the king, but owing to a political difficulty arising from the marriage of his daughter to a revolutionary supporter, he was forced to leave the country. Piccini was again confronted with the forced failure of one of his works which was hoisted by an antagonistic public. In France Piccini had become security for a friend. The friend became a bankrupt, and all Piccini's savings were lost. He sank into comparative poverty and was obliged to compose music for Palms for use in a local church. When peace was declared he planned to return to Paris (1798). At the Conservatoire the sum of 9000 francs was awarded to him together with a small pension. This, however, was not paid in the same spirit in which it was proffered, and he was again reduced to destitution. Napoleon Bonaparte took a passing interest in his work, and paid him twenty-five Louis for a military march. Piccini died May 7, 1800. His works are practically unknown now, although he wrote eighty-five operas.

(This entertaining and instructive article will be concluded in THE ETUDE for October.)

FAREWELL, and do not quite forget me after I am dead. O men, I have desired that you should think of me, for in my lifetime I have often thought of you to make you happy. May it ever be so!—Beethoven—(From his Will).

MEINELSOHN is a man to whom I look up as to some lofty mountain. He is a true divinity and no day passes in which he does not utter two ideas worthy to be graven on gold.—Schumann.

STARTING THE FALL SEASON.

BY ANNA S. WEST.

"The autumn days have come, the gladdest of the year."

If they are sad and not glad, just because it is time to take up your music teaching again, something is very wrong regarding your attitude toward your work.

In the spring you probably taught the "last scale," the "last new piece" and said "good-bye" to your pupils, as you thought of the long rest from the grind of your teaching.

Now the winter's work is before you. Are you prepared?

Do you look forward to your work, or do you inwardly groan in anticipation of training the little fingers to make music? "Cheer up, and tink ob fingers, chile," as old Aunt Dinah said. Just stop for a moment and think of the hundreds of girls who had just two weeks' vacation, and went back to "play on a typewriter" in a hot little office; back to "play on a typewriter" in a hot little office; back to "play on a typewriter" in a hot little office. These girls may not all have the natural refinement of a musician, but they will be glad to have a rest in which is yours, but just compare lots and lots of while; it will do you good. You have, perhaps, every morning free for your own pleasure; you probably keep one or two days a week free from teaching; you have absolutely no expense of time or money in going to your pupils' homes, or eling, as you teach in your own home, and you make a sufficient income to keep yourself.

But forget your money! Forget the "grind" Remember that you are going to bring harmony into the life of each pupil, and into his home also. Isn't that worth thinking of? Don't think of your pupils as a "class." Does a physician think of the patients who come to him in this way? No! he thinks of them as individuals who need his care, and really successful physicians have the tact to make each patient think that he or she is of the utmost importance, and the only one in the world while the others are engaged on the case. So you, too, are a professional and it is your duty to interest yourself in the individual needs and interests of each pupil. Learn to be so fond of your work, and of the pupils, that when spring comes again, you will wish that even the most stupid of them would not have to discontinue lessons for so long a period during the vacation time.

When you recover, be determined to put your heart in your work! Love your pupils and they will surely love you in return. Think of the good you may do "as the days are going by" and spring will find you loath to give up your work, and next year you will find that you are several steps higher in your success as a music teacher.

PLAYING ACCOMPANIMENTS EFFECTIVELY.

PLAYING accompaniments is usually looked down upon by many pianists as a somewhat undesirable thing to do. As a matter of fact it is a very real test of true musicianship. The accompanist is not only the support of the singer, but he is the arbiter of the singer's fate. By skillful management he can make a commonplace accompaniment richer by discovering hidden melodies which invest the solo part with new interest. By his sympathetic insight he can inspire the soloist with confidence and courage.

The greatest soloist in the world will have his work utterly destroyed if he is at the mercy of a poor accompanist. Modern composers have a tendency to write more difficult accompaniments than was the fashion in the past. It will be noticed that in the songs of Franz and Schumann, for example, the piano part is no less important than the voice part; the two are blended in such a way that the voice part is unsatisfactory without the accompaniment, while in the songs of Mendelssohn and Schubert this is not always the case.

As a rule in the works of these writers the melody stands clear of the accompaniment, though there are notable exceptions—such as *The King's Daughter*. In this song the piano part is absolutely at the mercy of the accompanist, and unless the piano part is played with absolute freedom, the whole effect is lost. Yet the accompanist must never balance the voice in which he does not utter two ideas can preserve a just balance.

THE ETUDE



THE STORY OF THE MINUET

By EDWARD BAXTER PERRY

(The following interesting article is the third in the series of articles on the dance and the dance forms which Mr. Perry has written. It is part of Mr. Perry's forthcoming book intended as a sequel to his extremely successful work, "Theoretic Lessons of Piano-Forte Composition.")

This ancient, dignified, and stately dance is supposed by many to have originated in England, in fact is often spoken of as an "old English dance," because it was much in vogue and a universal favorite in England in former days, especially during the eighteenth century, and because it seems peculiarly suited to the elegant and polished but rather practically formal customs and atmosphere of English social life at that period. It is closely identified in our minds with the stately drawing-rooms, the elaborate costumes, the exaggerated, often stifled courtesy of intercourse in those olden days in England, and even in our own country in Colonial times; with powder, patches and point-lace ruffles, with curled wigs and velvet "small-clothes" and gold-laced rapiers; with the days when a gentleman turned an epigram on the point of his antagonist's sword with the same smiling nonchalance.

The true minuet is fairly redolent of lavender-scented stuff and mint julep, so much is it a part of the old régime, but in reality it is English only by adoption and inherent fitness. It originated in the French province of Poitou the middle of the seventeenth century. Its name is derived from *menu*, meaning small, as the steps of the dance are short and mincing.

Its distinguishing characteristic was a slow, stately grace.

As a dance for practical ball-room use, it went out of vogue with our grandmothers' time and is now rarely seen except on the stage; but as a musical form, unlike most of the obsolete dances, it still holds a certain place in popular favor, even in our day.

It was much used by Bach, Handel, Haydn and Mozart and reached its highest development in the hands of Beethoven.

But an occasional belated, sporadic, but perfect and beautiful blossom of this form appears among the modern works of living writers, side by side with the waltz and the descriptive fantasy, like the old-fashioned primrose and hollyhock in the midst of the latest products of horticulture.

The Minuet is generally written in three-fourth, though sometimes in one-eighth

time. The first subject consists of two periods, usually of eight bars, followed by a second subject, practically a second minuet, of a more lyrical character, forming a contrast with the first, after which the first subject is repeated.

This second contrasting strain, of which there are sometimes more than one, alternating with repetitions of the first strain, is called a Trio, not only in the minuet, but in marches and all other dance music, and an explanation of this term may be in place here; for though in general use, it seems to be little understood by the average student.

A Trio meant originally a composition for three instruments, and these more quiet, contrasting, middle movements in the various dance forms, such as the Minuet, the Gavotte, etc., were at first written for three voices, in three-part harmony.

Later this restriction was abandoned, but the name and general character of the movement were retained. Hence we speak of the Trio of a dance or even of an solo instrument like the piano.

Considered as a musical art form, the Minuet, like every other dance, must conform to the rhythm and general character, and express the usually prevalent mood of the special type of action dance, out of which it grew, but as explained in connection with the waltz and other dances, it may also incidentally express, in addition to this fundamental idea, any emotion, fancy, thought, or even action, which might naturally be attributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

We find, indeed, that the Minuet changes materially in tone, with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. In the hands of Bach and Handel it was stately and pompous, but cold and rigidly formal; in those of Haydn it became more cheerful, even brightly playful. Mozart gave it a more graceful, tender and dreamy character; while Beethoven, in many of his minuets, made open sport of the prim, straight-faced formalism of the olden days, giving to them a decided flavor of rough and rugged

tributed to any one or more of the dancers during their participation in it, or be suggested by the time and scene; hence its scope, in spite of seeming limitations, is quite varied and extensive.

with a sort of half grim, half humorous solemnity, to tone down his rough manners and moderate his martial stride, in keeping with the decorous demands of the occasion and the movements of the dance. The graceful, melodious trio portrays his partner, a sprightly, winsome maiden, in all her festive finery of silk and lace and jewels, with a touch of playful coquetry in her smile. The personality is piquant, yet tender and charming. The two form a most effective contrast.

THE MINUET BY PADEREWSKI.

The most popular minuet of the present time for the piano the world over is the one in G major by Paderewski; partly because of the fame of its composer, and partly because of its own intrinsic merit. It is light, graceful, and pleasing, rather than markedly strong or original, and is doubtless the more of a universal favorite for that reason. The melody is extreme simple and easily grasped, though attractive, and the harmonies are based mainly upon the tonic and dominant seventh chords. The carolers are sparkling and effective, but not especially difficult; hence it is a useful and available study for pupils of even the fourth grade.

It is distinctly a Minuet à la Française, best characterized, perhaps, by the word *charming*. The Slavonic temperament, with its higher moods, is more closely akin to the French than to that of any other race, and it is a significant fact that the French language, French thought, and French social customs and fashions have been predominant in the higher circles in Poland and Russia for more than a century.

It is not surprising, therefore, that Paderewski, who is Polish by birth and nature, but largely French by education, long residence, and at least superficial predilections, should have given us a Minuet which, in spite of its modern hybrid origin, "reverted to type," as the scientists say, that is, returned to the original French ideal and spirit. In listening to the spirited yet polished phrases of this music, in which playful vivacity and refined elegance are so equally blended, one may easily fancy himself in the ballroom of the Louis XV. and the glitter and gaiety of the court ballroom, where the sparkle of lights and jewels is matched by the scintillations of wit and repartee; where clever epigrams and florid compliments are bandied back and forth with swift, accustomed skill, like balls in a tennis court, while gallant cavaliers lead their fair partners through the mazes of the dance, to the throbbing music of flutes and violins, which covers the whispered interchange of the fleeting sentiment, born of the hour and scene, half jest, half serious.

The composition should be played at a very moderate tempo, with a certain capricious freedom and playful abandon, yet with smoothness and careful finish of detail, with a certain lightness and flute-like delicacy in the opening theme, and only a delicate degree of power in the climaxes. Any suggestion of profound or intense emotions, or of genuine *bravura* style is out of place.

In speaking of this Minuet cannot ignore the remarkably unique and original movement bearing that name in Grieg's Sonata in E minor. It is typically Norse in character; wild, grotesque, yet weirdly fascinating. It is a Minuet in form and rhythm, but not in spirit, in the ordinary sense.

The first theme, in heavy chords and octaves, is sombre, fantastic, and ponderous, like a midnight dance of the earth giants, who, according to Norse mythology, inhabited the Midgardian caves and gorges of the mountains, a rude, malevolent race that waged perpetual war against the gods.

The Trio is one of Grieg's masterpieces in the line of simple, tenderly appealing, yet, in a way, uncanny melody. It is a Minuet in form and rhythm, but not in spirit, in the ordinary sense. The Trio is one of Grieg's masterpieces in the line of simple, tenderly appealing, yet, in a way, uncanny melody. It is a Minuet in form and rhythm, but not in spirit, in the ordinary sense.

"It was music by which mankind was humanized. What speech cannot impart to the unwilling and hardened is readily received from words on wings of lovely sound!"—Herder (1744-1803).

THE MINUET.

humor. In fact, with him the Minuet evolved into the modern Scherzo.

The following are some of the best-known and most interesting Minuets now in general use for teaching purposes:

"MINUET BY BOCCERINI.

This is an old, but still popular and attractive, number, of moderate difficulty, with an exquisite sensuous melody, and a captivating rhythmic swing, expressing chiefly the languorous grace and tender wistfulness of the fair daughters of the sunny South, for whom the stately figures of the Minuet served as a fitting figure of conquest, an appropriate setting for their charms. Of all Minuets now in use, this is the most in harmony with the spirit of the dance as used in Italy. The red blood and the rich red wine of the South are in it. We cannot but associate it with the sumptuous, pleasure-loving lives of the old Venetian and Florentine nobility.

MINUET IN B MINOR BY SCHUBERT.

This is a work of greater strength and more marked contrasts than the foregoing, vigorously Teutonic in character, containing two markedly different elements. The first subject, in octaves and chords, is bold, vigorous, stern in character, yet with a certain baron of medieval days, more wonted to camp and fields of strife than to the ladies' hall, yet striving,

HOW MUSIC HELPS THE BUSINESS WOMAN

BY MRS. HERMANN KOTZSCHMAR

Editor's Note.—In *This Picture* for July, 1909, Mrs. Kotzschmar had an article upon a subject similar to the above, giving stimulating advice to women who are engaged during the day but who desire to keep up their musical work by devoting a little time in the evening to practice. If you know of such a woman, you will be doing her a kindness by referring her to this article.]

GIVEN a love for music, there is no avocation which offers such a variety to the woman obliged to lead a business life as does the study of the piano. As a young girl, circumstances may have forbidden the continuance of piano practice beyond the mere mastery of notes and the simplest compositions. When a certain peculiar independence has been gained, the thoughts of many women instinctively turn longingly to the half-forgotten piano lessons, and they resolve to "brush up" what little knowledge they had, and, if possible, acquire more.

WHY TECHNIC IS DESIRABLE

There is a mistaken idea, prevalent among many, that, if one desires to play only a little, technic is unnecessary. Never was there a greater fallacy. Twenty minutes of the hour's practice devoted to finger work, chords, arpeggios and octaves will do more than to make one "play a little" acceptably than the entire hour devoted wholly to pieces. It is this daily routine of technic which does more to give facility and strength to the fingers than all the pieces ever written; and it is this same mastery of technic which enables one to play the pieces with fluency and power. Thus, at the outset, resolve to give at least twenty minutes' daily effort to technical practice. If this is done faithfully with the metronome, and a record kept systematically of the interest in such work is wonderfully maintained.

The difficulties presented in all compositions are those of arpeggios, trills, octaves or some scale passage or involved chord. If these have all been worked up in daily technical practice, in all keys (majors and minors), it is easy to understand how "hard passages" in a composition are reduced to a minimum.

There are ways and ways of practicing a piece. Experience has proved to me that there is but one way of doing the work thoroughly, and that is, at the start, to play or practice the composition as a whole, but, not pick out conscientiously every difficult measure, then, with hands separately and hands together, master each passage and do not leave them until ease and fluency are acquired. Then, and then only, should the composition be played as a whole.

It will be found in nine compositions out of ten that the last two pages, or possibly the last page demands four times the effort that the rest of the piece demands. Make it an invariable rule to take the last page first, and expend the time needed to perfect this page before even playing the simpler portions.

SIGHT READING A GREAT HELP.

To get the fullest enjoyment from piano-study the business woman should be a ready sight-reader. She desires to be familiar with the operas of the day; her friends spend a social hour with her in the evening, and they want to hear the popular songs. "How can I accomplish this?" the busy woman cries. "How can I learn to read quickly at sight?" My answer is, "Read." All women know that to learn to sew one must read; to master the science of cooking one must read; to read the same principle applies equally to learning to play piano. Fifteen minutes daily, with unvarying regularity, should be given to reading easy music. There is nothing better than the first and second-grade of "Graded Pieces," "Graded Compositions" and "Graded Sight Reading Album" (two volumes). *Re-* London. For sight-reading invariably select music of an easier grade than can be played after hours of practice. To learn to read at sight the music at first practice, the music must be extremely simple. The reading should be done at a reasonably quick tempo, and without stopping to correct mistakes.

I have, in the case of a beginner over thirty years old, used, with excellent results, an album of Streabog's music. This album is in extremely simple rhythm; there is much similarity in the left-hand accompaniments, which gives courage and confidence, absolutely essential factors in quick sight-reading. After this album has been played through once select another first-grade album by different composers. Make it a fixed rule to read two or three pages of new music every day. I know of no quicker or more interesting way to learn sight-reading than duet-playing. At least once a week two friends should read together. I have found "The Young Duet Player," by Hans Harthan, very helpful. Both players should always alternate the parts, and Harthan's book is particularly desirable, as primo and secundo are equally simple.

With every added year of teaching I realize more and more how essential it is for pupils to work with their hands even more than with their fingers. But alas! with many pupils this is reversed, and fingers exclude mind wholly. The business woman will be quick to grasp this thought and understand that it is the intelligence alone which should direct the fingers.

KEEP YOUR MIND ON MUSIC

Here I offer a very practical suggestion to the busy woman. A new piece is being studied. In the morning, before going to the office, carry with you in thought one difficult phrase—always, at first, hands separately. In the beginning, before the memory is trained, it may be necessary on the night before to copy the measures on a line of music paper; but strive to recall, in the subway or elevated, just how that left hand looked—just how it read—and in your lap play your desire to learn to play, that left-hand accompaniment will lie in your sub-conscious thought all your working hours, and on the return home trip you will be amazed to see how easily you can think of it, and even venture the right hand. A week of such work outside the practice-hour will go a long way towards learning a composition. I have proved that such work is possible.

A little pupil of eight, having had one term of lessons, moved with her parents to a large hotel, where it was impossible for her to use the piano. She had three weekly lessons, but I soon saw that she must use the piano fifteen minutes, four times daily, "was my injunction," "have your music proped before you, and, hands separately play on the table and recite aloud the notes in each staff." The result was more than equal to an hour's practice at the piano.

Here is a second instance: A pupil of twenty-five, coming every week from the country for a lesson, found the last time on the train. "Do your memorizing then," was the very practical sympathy I offered, and at the next lesson Paderewski's "Chant du Voyageur" was played to me accurately, without notes, much to the pupil's delight and my satisfaction.

The late lamented MacDowell often asserted that the only way really to master and memorize a composition was away from any instrument. Of course, a knowledge of simple harmony is of immeasurable benefit, and this can be gained from any good book on harmony, such as those of Dr. Clarke and Homer Norris.

In memorizing, it is far better to study and master definitely each hand separately, and then both hands together, a phrase at a time, rather than to play the composition endlessly at the piano until fingers go by reflex action rather than by intelligent directing.

MAKE A REPERTOIRE.

It should be the ambition of every player to acquire a repertoire of memorized pieces, and to this end old compositions must be retained. I begin with six as the goal for which the pupil must strive, and each season add six more. When the number reaches thirty or forty, the simpler ones can be cultivated and strengthened and retained as any faculty. I have never in my forty years of teaching had one pupil who was unable to memorize. I admit that tact, thought and great judgment are needful in selecting the compositions to be memorized. The notes must lie well under the fingers, pieces which have considerable repetition—as Grieg's "Albumbblatt," Massenet's "Aragonaire," Chaminade's "Searf Dance" (the edition with only the two themes); then Durand's "Valse in E flat" is easy to memorize if there is sufficient technic gained to play it with the required velocity. Bach's "First Prelude," always delightful, is not difficult to commit to memory, particularly if chords and their positions have been mastered. Heller's "L'Avalanche" is especially good for loose-wrist action, in joining hands and velocity.

The one grave mistake so many many teachers make is in selecting too difficult music for pupils to read and, above all, in thinking that the music the pupil reads and plays by note is equally adapted for memorizing. Here the business woman who is studying the piano should allow her common sense to dictate, and take weeks, perhaps months, to commit and play, she should say, "I would prefer something simpler to start with."

The one essential thing, to my mind, is for the pupil to acquire two, three, half a dozen pleasing compositions, thoroughly memorized and always at the fingers' end. The encouraging, stimulating effect of this, both on pupil and teacher, is beyond description; constant interest is maintained on both sides because results are obtained. This in no wise interferes with sight-reading and playing. I invariably give two compositions—sometimes three or four—at one lesson; one for reading, which is often selections from operas, or Bach's "Inventions," a movement from a sonata, and the easier, lighter composition, which must be melodious and pleasing for memorizing.

The repertoire should be chosen with regard to variety, and always composed of good compositions, memorized. Do not spend time on the popular fancies of the day—not, at least, until practice has made memorizing easy.

HOW SHALL I DIVIDE MY PRACTICE TIME?

One hour a day is very little to give to acquiring a knowledge of music, but, if this hour is well spent in the very last second, much can be done if persevered in for years. Divide the hour somewhat like this:

Sight-reading	5 minutes
Scales (C always, for velocity), one major and two minors	5 "
Arpeggios (C always, for velocity), one major and two minors	5 "
Chords, one day Octaves, next day	5 "
Memorizing, reviewing work on train	10 "
Old pieces memorized	10 "

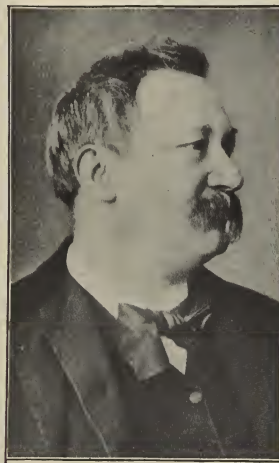
These last should be numbered 1, 2, 3, etc., and played one daily in regular routine, month in and month out. By doing this they are kept in practice, ready always at a moment's notice.

We all know "Change of work is as good as play." While undoubtedly piano practice is work, if it is properly directed it becomes in the end the most interesting and delightful play.

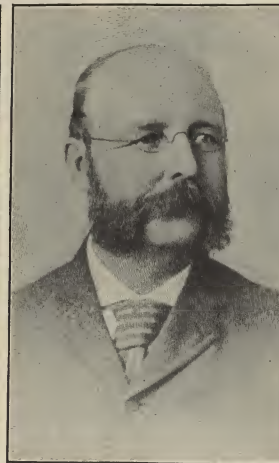
I would like to urge in conclusion that the business woman studying piano form herself into a fortnightly musical club. The benefit to themselves and others would prove incalculable. The meetings could be most informal. A short paper might be prepared on the music of the evening, material for song, if it is properly directed it becomes in the end the most interesting and delightful play.

"A chorus of singers is like a company of brothers; the heart is opened, and in the stream of Song they feel themselves of one heart and of one mind."—Herder (1744-1803).

The Etude Gallery of Musical Celebrities



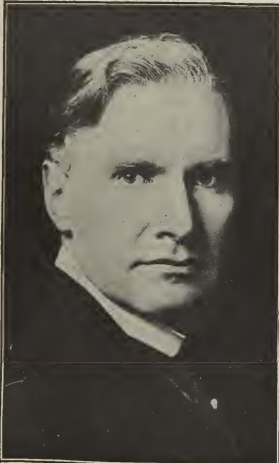
Theodore Thomas



John Knowles Paine



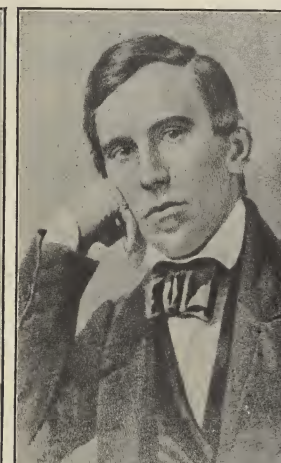
James H. Rogers



Walter Johannes Damrosch



Mrs. H. H. A. Beach



Stephen Collins Foster

BY NIKOLAS CZERKAS

over a half a century before the Puritan Pilgrims landed at Plymouth (1620).

The lever occasions this noise by the return to the original position when the finger is lifted from the key; through the sudden arrest of motion in the time a second slight shock occurs. Other faint secondary noises are caused by the sounding-board, which prolongs sounds made by the dampers and light vibrations of the strings; these make a delicate impression on the ear. The strongest effect, however, is made by the falling of the finger on the

To show the importance of thought, fancy, in
tion, in piano playing is the most difficult part
work. The choice of pieces that shall have
thought and little technic, and much melody, in
tinct lines of sound and color, is difficult. To
technic pride in technic at the same time perfect
technic developed is difficult. There comes
when the pupil's first in technic is becoming
musician-teacher. His hands have secondarily
able, so supply; he is so much master of notes
he is possessed to do, to show, to go, and to
with anvil rhythm.—*Falcke.*

Now, how shall the power of concentration be developed? When we remember that concentration depends upon the ability to focus the mind upon one point, meanwhile inhibiting all extraneous thoughts as far as possible, we have a seemingly simple answer to the question; but try to do it; close the eyes, for instance, and make a mental

Now, taking a hint from the blind, we may still further develop the power of concentration by practice at the keyboard with the eyes closed. Anyone who has had much experience with the blind, must have been impressed by the accuracy of their playings, and their unerring certainty in gauging distances on the keyboard. Every good organist finds that he becomes familiar with the pedal keyboard unaided by sight. Why should not the pianist know his keyboard as thoroughly as the organist? With the eyes closed it is much easier to concentrate the mind; one hardly realizes what a disturbing influence a picture, chair, or any object

This sightless practice will be found a material aid to sight-reading, where the eyes must be occupied in reading the printed page, and the fingers find the keys by the sense of feeling. The point, however, which the writer wishes to emphasize is that the practice just described demands absolute concentration of the mind, and develops it more thoroughly and rapidly than any other plan with which the writer is acquainted. There are many subsidiary aids to the development of the power

(MARKS OF EXPRESSION.

(To be concluded in October.)

INDEX TO MAP OF MUSICAL EUROPE

A MAP OF MUSICAL EUROPE

A description of the above map is given on the preceding page. Although originally designed as a part of the "Standard History of Music" in which, in colored form, it will be included as well as in other publications, its value to "Euclid" readers as a whole is so obvious that the map is herewith presented to all purchasers of "The Euclid" in the above form. Teachers will find that their students will take a new and keen interest in finding the birthplaces of the composers upon the above.

Educational Notes on Etude

Music

By P. W. OREM

TROT DE CAVALERIE—J. H. ROGERS.

This is a bright and well-written characteristic by a noted American composer. Mr. Rogers' portrait, together with a brief sketch of his career, will be found in the "Gallery of Musical Celebrities" on another page of this issue. "Trot de Cavalerie" is one of a set of teaching pieces recently composed by Mr. Rogers, and is a good example of his treatment of one of the smaller forms. A "Cavalry Ride" offers an attractive subject for musical portrayal. Play this piece with vigor and precision. The *crescendo* passages in particular will need close attention. Let the left hand part be strongly marked and almost automatic in rhythm.

A MAYFLOWER—W. L. BLUMENSCHIEIN.

Mr. Blumenschien is a leading American composer who has had many successful works. This is his most recent pianoforte composition. It is a modern lyric somewhat in the style of *ballade* in which the theme is enlarged or heightened in interest with each reappearance. This fine composition will lose nothing in comparison with any similar modern works. It will require a fine singing tone and discrimination in tone values and contrasts. The poetic middle section will require careful treatment.

BADINAGE—H. REINHOLD.

Hugo Reinhold (born in Vienna, 1854) is a successful modern composer who has preserved some of the classic traditions. His work is always refined and polished, perfect in form and interesting in content. "Badinage" is beautifully worked out and the theme is tossed from hand to hand in a lively and entertaining manner, a fine illustration of what may be accomplished in two-part writing.

PURE AND TRUE—H. ENGELMANN.

This is a fine new drawing-room piece by the popular composer of the celebrated "Melody of Love." The piece has a graceful and song-like principal theme and a brilliant and tasteful middle section. It is one of Mr. Engelmann's best efforts.

ECHOES OF THE PAST—R. FERBER.

This is an expressive drawing-room piece in the style of a modern "song without words." Mr. Ferber has vein of genuine melody and is particularly happy in pieces of this type. Each repetition of the principal theme gives it an added interest, which is further heightened by contrast with the secondary themes. This piece may be assigned to a good third grade student as a study in style and interpretation and it should prove a valuable recital number.

MILITARY MARCH—J. L. GALBRAITH.

This is a vigorous and interesting march movement with some original features, the harmonic treatment being particularly fresh and inspiring. The first theme is bold and martial with a very contagious swing. In the second and third themes the composer has introduced some clever imitative devices; in the second theme the right hand carries two voices and in the third there is a duet effect between the hands. Play this piece in orchestral style with plenty of color and contrast. Its pronounced and steady rhythm renders it available for marching purposes on various occasions.

TO A DAISY—SIDNEY STEINHEIMER.

A useful teaching piece for second grade pupils, affording excellent finger practice and rhythmic drill. Play it in rather quick time, lightly and gracefully. This composer has written some very successful teaching pieces.

THINK OF ME—H. NECKE.

This is a melodious, easy teaching piece by a composer of great popularity. Mr. Necke's compositions have a certain freshness and charm which invariably appeal to young players; moreover, his pieces always lie well under the hand.

THE ETUDE

RUSSIAN INTERMEZZO (Four Hands)—T. FRANK.

This is a light and brilliant waltz movement which has proven very popular in solo form. It must be taken at a more rapid pace than the ordinary waltz, and played with a great deal of snap and delicacy. Note the joyous and piquant *staccato* effects and the occasional abrupt accentuations.

PETITE FARANDOLE—L. P. BRAUN.

This is a characteristic dance movement in the style of one of the picturesque folk-dances common to Southern France and Northern Italy. It is an exciting dance in rapid 6-8 time. There are usually many participants, sometimes a whole village taking part.

TO SPRING (Violin and Piano)—GRIEG-MARCOSSON.

This is one of the most famous of all Grieg's pianoforte pieces. It is one of the Lyric Pieces, Op. 43, No. 6, and represents the composer at his best and in his most distinctive poetic style. As arranged for violin and piano by Mr. Sol. Marcossion, this piece will prove a welcome concert or recital number. Mr. Marcossion, who has played this transcription in his own recital at Chautauqua and elsewhere, has made an exceedingly effective and playable arrangement, one that will appeal to good players generally.

OFFERTORIE (Pipe Organ)—C. J. GREY.

This is a useful organ number by a well-known and successful English organist and composer. This piece is rather easy to play, but is brilliant and effective in the organ style. The composer uses the term "Dialogue" for a secondary title. This refers to the duet effect between the manuals, with contrasting line, but his personal tastes have kept him interested in music, and he has been an earnest and conscientious student of the art since his boyhood.

THE VOCAL NUMBERS.

Mr. P. Douglas Bird's "O Ye Who Love" is a new sacred song very melodious and singable, which would make a good church solo for any evangelical service. Many singers are constantly on the lookout for just such a song. It should be sung with devotional expression.

"The Robin" by Mr. Geo. B. Nevin, is the latest song from the pen of this popular American writer, a portrait and sketch of whom will be found in another column on this page. In singing this sprightly and characteristic number the composer suggests that the first two verses be sung without interlude and that the prelude be played before the third verse.

Thurlow Lience's "Garden Coronation" is a seasonal number, full of the outdoor spirit, bright and charming. This would make a good *encore* song. "Love in a Garden," by Agnes Clune Quinlan, is a dainty number, a fitting companion to the above. This song should be sung in narrative or declamatory style.

FORGOTTEN AUTHORSHIP.

Possibly one of the best proofs of inspiration is the fact that composers and writers often fail to identify their own works when they hear them some time after they have been composed. Many great composers have said that after a composition has been completed it seems to them as though they had had little or no part in the making of it. Inspiration seems to come to the soul of the composer like an angel guest, and then leave after the masterpiece has been put upon paper. Inspiration seems to be a constant visitor to some of our great masters. To Raff it came but rarely and as a consequence much of his work is mediocre. The poet Grey produced one "Elegy" and his other works are practically unknown. Mascagni is known by one work, "Cavaleria Rusticana." The angel of inspiration seems to have left him severely alone since the production of his one famous opera. Possibly his forthcoming work, "Vobeli," will show different results. Schubert, however, was a frequent host for the divine light and he often forgot his own works. Once Vogel, the famous Viennese singer, placed a transposed copy of one of Schubert's songs before the great master. He played it over and said: "I say, this song's not so bad! Who did it?" Sir Walter Scott also made the break of attributing one of his own poems to Byron.

Well Known Composers of To-Day



GEORGE B. NEVIN.

The subject of our sketch represents a branch of musical endeavor which deserves the greatest possible encouragement. To Mr. Nevin, music is first of all a work of love. Fate cast him in a mercantile line, but his personal tastes have kept him interested in music, and he has been an earnest and conscientious student of the art since his boyhood.

Mr. Nevin was born in 1850, at Shippensburg, Pennsylvania. He was educated in the public schools and in the Cumberland Valley State Normal School. In 1883 he went to Lafayette College. (For further particulars see "Who's Who in America.")

He studied music principally with Miss Julia E. Crane. Miss Crane has been the pupil of many of the foremost teachers of our day and was for some time under the tuition of Manuel Garcia, the famous voice teacher. Her educational work has been a potent factor in the musical life of America. Under Miss Crane's instruction Mr. Nevin developed his baritone voice and studied choir conducting and choral work. At the same time he was privately pursuing his studies in harmony and composition.

Mr. Nevin's practical work as a conductor, organizer of singing societies and as a church singer led him to a realization of the requirements of church and choral music. He also appreciated the fact that much of the church music sung in choirs was mediocre and unsuited to the religious needs of the churches of to-day. Consequently he devotedly endeavored to supply the needs of the choir and has been successful in a manner far beyond his original hopes. In this he has been greatly assisted by his wife who has written the words to some of his best-known compositions. Mr. Nevin's music is melodious and always singable. Some of Mr. Nevin's secular compositions have also met with very popular favor.

Among many of Mr. Nevin's successful vocal works are "Come All Ye Jolly Shepherds" (mixed voices), "Flower of Dambland" (solo), "O, Fresh Thee My Babe" (mixed), "It Was a Lover and His Lass" (solo), "The Lord is My Shepherd" (mixed), "Sands of Dee" (mixed), "O, Captain, My Captain" (solo), "Star and the Child" (solo), and his cantatas "The Adoration" and "The Crucified."

From time to time THE ETUDE will present in this column short sketches of composers who are commanding the attention and support of music lovers. Although this will not be limited to American musicians, THE ETUDE is particularly anxious to bring forward anything which will tend to make the works of our deserving composers better known. The new department should be carefully read by all desiring to assist our rising music workers.

PURE AND TRUE

EDEL UND TREU MEDITATION

H. ENGELMANN

INTRO.
Moderato con espress. m.m. $\text{♩} = 72$

Copyright 1910 by Theo. Preser Co.

British Copyright secured

THE ETUDE

poco rit.
cresc.
p
pp

TO A DAISY

SIDNEY STEINHEIMER, Op. 36, No. 3

Tempo di Valse M.M. 63

p
last time to Coda

CODA

mf
D.C.

THE ETUDE

TROT DE CAVALERIE

JAMES H. ROGERS

Allegro molto M.M. 132

mf
p
sempre staccato
cresc.
molto cresc.
senza rit.
p
cresc.
mf
sempre cresc.
ff martellato
r.h.
l.h.

RUSSIAN INTERMEZZO

Secondo

THEODORE FRANKE

Tempo di Valse M.M. $\text{♩} = 66$

1 *ppp* 1 *p* *pp* *poco string.* 3 *rit.* *pp* *a tempo*

mf *riten.*

a tempo *dim.* *rit.* *pp* *poco cresc.*

p string. *f* *p* *tranquillo*

a tempo *Fine* *mf* *p marcato*

mf *f* *p* *rit.*

RUSSIAN INTERMEZZO

Primo

THEODORE FRANKE

Tempo di Valse M.M. $\text{♩} = 66$

ppp *p* *pp* *poco string.* *dim.*

rit. *pp leggiero* *a tempo*

mf *riten.* *dim.* *rit.* *pp* *a tempo*

poco cresc. *p string.*

tranquillo *a tempo* *Fine* *mf* *p*

mf *f* *p* *poco rit.*

THE ETUDE

Secondo

a tempo
pp
rit.
dim.
rit.
pp
poco cresc.
string.
p
tranquillo
pp
p dolce.
p
cresc.
mf
pp
p
mf
cresc.
pp
D.C.

THE ETUDE

Primo

a tempo
pp
leggiro
mf
rit.
dim.
rit.
pp
poco cresc.
tranquillo
p string.
fz
p
TRIO
p dolce
pp
p
mf
pp
mf
p
mf
cresc.
f
pp
D.C.

THE ETUDE

A Madame N. Braün

PETITE FARANDOLE

LEON P. BRAÜN, Op.16

INTRO.
Moderato M.M. ♩ = 100

p

fz *mf* *p*

cresc. *un poco accel.* *rall.*

atempo *poco rall.* *Lento*

cresc. *mf* *fz* *rall.* *dim.*

Presto M.M. ♩ = 144

mf *fz* *rall.* *dim.*

atempo *fz* *rall.*

Piu mosso risoluto

ff *poco rall.*

atempo *ff* *rall. e dim.*

THE ETUDE

Tempo I.

ff *poco rall.* *dim.* *p*

atempo *rall.* *dim.* *Fine*

Un poco piu lento

atempo *poco rall.* *r.h.* *rall.* *l.h.*

il canto marcato legalissimo

atempo *rall.* *dim.* *l.h.* *accel.*

ten. *ff* *ten.* *ten.* *ten.* *ten.*

poco a poco rall.

atempo *ff* *ff* *ten.* *ten.* *Lento* *ten.* *D. S.*

THE ETUDE

ECHOES OF THE PAST
REVERIE

RICHARD FERBER

Andante espressivo M.M. ♩ = 72

Andante espressivo M.M. ♩ = 72

Andante tranquillo

p *smorz.* *mf* *f* *dim. e rall.*

p *mf* *espress.* *p* *rit.* *f* *piu mosso* *marcato* *p* *poco meno* *rit.* *mf* *f* *volante*

THE ETUDE

f *ff* *volante* *f* *dim. e rall.*

Tempo I. melodia sempre more.

p *pp* *mf* *p* *pp* *mf* *smorz.* *p* *rit.* *f* *poco* *accol.* *e cresc.* *f* *dim. e rall.* *p* *mp* *pp*

THE ETUDE MILITARY MARCH

J. LAMONT GALBRAITH

Tempo di Marcia M.M. = 108

f *ten.* *mf* *p* *cresc.* *legato* *last time to Coda*

CODA

THE ETUDE

To Mrs. Janie Shriver, Dayton, O.

A MAYFLOWER

W. L. BLUMENSCHN, Op. 138

Andantino M.M. = 76

p *sonore* *mf* *animato* *acomp. leggiero and piano* *atempo* *mf* *animato* *leggiere* *f*

THE ETUDE

8. *rit.* *mf* *atempo* *mf*

animato *mf* *f*

rit. *pp* *a piacere*

legatissimo *mp dolce*

f *ff marc.* *rapido*

rit. *p*

THE ETUDE

cresc.

mf *p rit.*

atempo *p l.h.* *l.h.* *mf* *l.h. leggiero*

animato

rit. *atempo* *mf*

molto cresc. *ff* *p dolce* *p*

p *pp* *rit.* *ppp*

THE ETUDE

To Mme. Maud Powell
TO SPRING
 AN DEN FRÜHLING

EDVARD GRIEG, Op. 43, No. 6
 Arr. by Sol Marcossion

Allegro appassionato M. M. ♩ = 84

VIOLIN

PIANO

THE ETUDE

THE ETUDE

OFFERTOIRE

DUOLOGUE
PIPE ORGAN

C. J. GREY

Allegro moderato M.M. ♩ = 144

16 & 8'

Gt. Full, without reeds

Sw. Full

PED.

senza Ped.

con Ped.

senza Ped.

con Ped.

last time to Coda

rall.

Ch. 8 (2d time Sw. Vox Angelica)

Manual

Ch.

Sw.

rit.

D.C.

⊕ Coda

add reeds

ff a tempo

ff

largamente

THE ETUDE

THINK OF ME

GEDENKE MEIN
WALTZ

H. NECKE, Op. 7, No 6

Grazioso M.M. ♩ = 50

p

f

p

f

mf

f

TRIO

Fine

D.C.

A GARDEN CORONATION

ANONYMOUS

THURLOW LIEURANCE

Allegro moderato

Have you no-ticed in the gar-den, whom the flow-ers bend to greet, Have you
seen the gal-lant Tu-lips, spread their cloaks be-fore her feet, Have you seen the mod-est Lil-ies, turn still
pal-er as they pass, They're pre-par-ing for her com-ing, sprink-ling per-fume through the grass. See the
But-ter-flies are pos-ing, dain-ti-ly a-bove her throne, With their fair-y wings to fan her, When she
comes to rule her own, Hear the joy-ous bees are hum-ming, She is com-ing, She is com-ing, She is
crowned with sun-shine gold-en, And her heart is gold-en too. To her gar-den king-dom com-ing, is the

rit. *Joyously*

Copyright 1909 by Theo. Presser Co.

British Copyright secured

Roy-al Queen, and true, Ring out, Blue-bells, ring out Hare bells for cor-o-na-tion time.

REFRAIN

Ring out Blue-bells, Ring out Hare bells, For the crown-ing
of the Rose. Ring out Blue-bells,
Ring and pro-claim, for the crown-ing of the Rose.

LOVE IN A GARDEN

Words and Music by
AGNES CLUNE QUINLAN

Love came in-to my gar-den, Gazed for while at the flow'rs; Looked at the flow'rs so ten-der, Looked at the flow'rs so fair-
But soon one day in the sun-shine Love came a-gain to my gar-den; Looked at the flow'rs so ten-der, Looked at the rose and wept.

Then stole a-way in the dark-ness, Left me a-lone in the gar-den, I wondered why, I wondered why Love went a-way—
Then smiled up-on my gar-den, Sighed as he gazed on the thorns, Plucked a rose, plucked a rose, That was my heart.

Copyright 1909 by Theo. Presser Co.

British Copyright secured

THE ETUDE

To my pupil, Miss Anna Thorp

O YE WHO LOVE

P. DOUGLAS BIRD

Moderato e con espressione

mf Some-time, I know, there will ap-
And some-time, when the night draws

mp *ten.* *mf a tempo*

pear to me a vis-ion I will know, Of that dear home, where dwell in peace, Those whom I
near, and I shall know the dawn will come, When I may hear the an-gel song That calls the

rit. *a tempo* *mf* *a tempo*

lovd and knew be-low, And some-where, tho' I know not now How soon the joy will come to
wea-ry wan-d'rer home, Some-where, some-time 'twill come to me, The voice that I so long to

rit. *a tempo* *mp rall.* *p*

me, Some-where in seek-ing, I shall find Fa-ces I love and long to see. Some-time, some-
hear, Guid-ing my foot-steps thro' the vale, To those I love, to friends so dear.

mp rall. *p*

mf where, the wait-ing o'er, We'll meet a-gain on that fair shore, And O, the joy we then may know, When from a

mf

THE ETUDE

rall. *a tempo* *rall.* *molto rall.*

bove hands clasp be-low, And looking on, his lips will say, "O ye who love, I bid you stay."

rall. *a tempo* *rall.* *molto rall.*

THE ROBIN

ZITELLA COCKE

GEORGE B. NEVIN

Vivace *In a*

mf *p* *mp* *mf rit.* *ff*

light graceful manner

all the chaps who come in Spring I love the rob-in best, He is the first to sing his song, The
steps quite like a dan-dy when He's out on dress pa-rade And tho' Jack Frost is watch-ing him He's
good friends too with all the flow'rs And wakes them from their sleep; 'Tis at the sound of his dear voice That

first to build his nest, He greets you, too as you pass by With such a note of joy, I
not a bit a-fraid, But in-de-pen-dent as you please He heeds no-bod-y's call But
they be-gin to peep, I love him and his song and when I hear it sweet and clear, I

1. & 2. *Moderato: 3d stanza, Con spirito* *After 1st & 2d verses* *After last verse only*

do be-lieve he has a heart ex-act-ly like a boy! in fall. 2. He Mas-ter Rob-in's here!
sings just when he has a mind in spring-time or in fall. 3. He's

shout "Now hur-ry up Miss Spring for

THE ETUDE BADINAGE

H. REINHOLD

VIVO M.M. = 120

p leggiero

poco marcato

cresc.

sost.

rit.

Copyright 1910 by Theo. Presser Co.

THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

[If it is sometimes asked why we conduct two departments for answering questions. The reason is that THE TEACHERS' ROUND TABLE is intended to fill an entirely different purpose than the QUESTIONS AND ANSWERS DEPARTMENT. This department is intended to give practical information and friendly advice for teachers. THE QUESTIONS AND ANSWERS DEPARTMENT is intended to give answers to questions pertaining to musical questions for music. Our readers are asked to remember this distinction in sending in questions.—EDITOR'S NOTE.]

ADVANCING TOO RAPIDLY.

I have a pupil who, under another teacher, has been working on the fourth grade of the Standard Course and Czerny's Velocity Studies. She is, however, unable to play them in a satisfactory manner. On approaching a difficult passage in anything her hands seem to stiffen, and she sometimes halts. This she has been advanced too rapidly. Would it not be a wise plan to drop the velocity studies for a while and give special technical exercises for freedom. What studies would you advise being taken up in place of Czerny's? She plays pieces like "The Jester" with taste and expression. V. W.

Such a problem is difficult to deal with, for a student who has been pushed ahead too rapidly is invariably impatient of detail work, and it is such that she must do, if she is ever to overcome wrong habits. She should not attempt anything that she cannot learn to play with smooth execution, and now such music is going to seem simple to her. Nevertheless, until she learns how to properly use her hands she will not be able to acquire speed in her work. If you thoroughly understood the Mason system of technique you would now find it of immense advantage to you in this case. She should practice faithfully on individual finger exercises, work that will give her free finger action, and from this she should work very slowly and carefully into velocity passages. E. H.'s "Suggestion" in the May ROUND TABLE will be found very useful. No exercise or etude should be played faster than can be done with the fingers and hands held in a perfectly loose and flexible condition. You would better talk with her, and give her a thorough understanding of the condition of things, and make her realize that it will be impossible to accomplish any results unless with her complete cooperation. Then she should work several months on a simpler grade of etude than the Czerny velocity. It would be a good idea to take up the first book of Czerny-Lieblich, omitting the first very easy ones. Hereafter you will find many varieties of touch and phrasing, each one of which should be understood and conquered, so that the etude can be played with freedom. Or the form of Duvvernoy's opus 47 is simple, and the possibility of working up a considerable speed is excellent. Heller's opus 47 will also be of help, omitting some that might have a tendency to stiffen her hand. After a thorough review of this sort she will be ready to take up her more advanced work, and be able to carry it on with more credit to herself and her teacher. I doubt if you can accomplish much with her, however, unless she is as willing to make the effort as you are anxious to have her.

CLASSICS FOR PUPILS.

I have several third-grade and fourth-grade pupils, and wish them to become familiar with modern and ancient classics, and thus learn to like and understand music. What selections can you suggest that will decrease their interest? A piano belonging to one of my pupils has a slight rattling all the time when it is used, especially the octave below middle C. This prevents any point study and blurs the music, when the right pedal is used constantly. No time has as yet been corrected. Can it be remedied, and how?

1. In order to know whether a given piece will decrease the interest of a pupil or not, it is also necessary to know something of the temperament and taste of the pupil. You must make yourself familiar with the repertoire you wish to use, and select in accordance with what you know of the pupil. If pupils are entirely unused to such a class of music you will be obliged to proceed carefully, and not give them too many. The following are standard: Third grade, Reichold, Suite, Vignone, op. 45; Field, Nocturne in B flat; Jensen, Canzonette in A flat, Op. 142, No. 2. Fourth grade, Chopin, Nocturne in E flat, Op. 9; Rheinberger, The Chase; Schumann; Arabesque; Mendelssohn, Andante and Variations in E flat, Op. 82; also Songs

Without Words; and Fantasies 1 and 3, Op. 16; Schubert, Impromptu, Op. 90; Rubinstein, Melody, Op. 3, Serenade, Op. 22, and Romance, Op. 44; Handel, Harmonious Blacksmith. You will find a list of sonatas in the first article in the June ROUND TABLE.

2. The pedal rod may be a little too long, causing the dampers to be very slightly free of the wires, or there may be some other reason for the same fault. The sounding board may be cracked and just enough separated to vibrate against the two edges. One or more of the sounding board ribs may be loose and jar. These may be found at the back of upright pianos, and should be thoroughly tested. There are many things that might cause the trouble you mention, but I would advise that you investigate these points.

COUNTING.

What can I do to make my pupils count? I have to keep urging them to it, and yet they keep stopping.

Most pupils have an innate distaste for counting, especially if they are weak at keeping time. In the latter case it is all the more important that they need constant practice. Make them understand the absolute necessity of counting aloud in order to become good time-keepers. If they are then not serious enough in their study to count constantly, you might try stopping them at once as often as they cease counting, and make them start again. Make them understand that the counting is a part of the learning of the piece or etude, and that if they are not counting they have not correctly learned the music any more than when they omit notes or play them wrong. Keeping right at this, as if it were the one key point at issue, for several lessons will generally cause them to attend to it. As they become advanced, and the sense of time-keeping becomes thoroughly grounded in them, so that they unconsciously play in the correct time without speaking aloud, they may be permitted to drop the oral counting except to unravel knotty points.

POINTS IN TOUCH.

1. Under what conditions should the tone in cantabile passages be produced without preliminary rubbing of the fingers?

2. Is the down arm touch used for single notes, or is it only employed for chords?

3. Should the finger from the nail joint to the tip be perpendicular as it holds down the key of the piano?

1. The fingers should be under such perfect control that in all cantabile melody playing preliminary finger raising is unnecessary unless it is desired to produce a special accent. Even then it is often most effectively produced by a combining use of finger and down arm touch. If the fingers are constantly held in playing or stroke position, and assume the same the instant a key is released, a preliminary raising is never necessary, except for special emphasis. Modern virtuoso pianists use a combination of various touches almost constantly.

2. The soft down arm touch is very frequently used in cantabile melody playing. It is also used with force for heavy single note passages.

3. The first joint should be held perpendicular or very nearly so.

PAST NOTE READING.

What shall I do in order to learn to read notes rapidly? My teacher says that no technique is good, but note reading bad.

This comes under the head of sight-reading. I should suggest that you procure a number of collections of pieces, such as you will find in the advertising columns of THE ETUDE, containing music that is of a lower grade of difficulty than you are in the habit of studying. Spend as much time as you

can find outside of your regular practice hours, in playing these pieces. Do not play any of them twice in immediate succession, and play them all up to the prescribed tempo, stopping for no mistakes. This will train you to have a grasp of musical phrases as a whole and to play them at sight. Do not let this interfere, however, with the regular practice time to which you have promised your teacher. Your obligation to him comes first. Then spend as much time as you conveniently can in the practice of sight-reading.

READING BASS NOTES.

What can I do to help a child who has trouble in learning to read the notes on the bass clef?

Take from five to ten minutes of each lesson period and thoroughly exercise her on reading bass notes. Continue this until she can read them with facility. You will find that she will improve rapidly under this treatment, especially if you insist on her spending a certain portion of her practice time in the same way. Do not forget that she has been several weeks in practicing reading the treble clef before she attempts the bass, and that at the first tendency is to confuse the two.

ADULT PUPILS.

When adults, who know nothing of music, wish to begin, is it correct to use the first book of the Standard Course, adding velocity studies later?

Adults require substantially the same treatment as children. Of course their mature minds will not be interested in some of the childish conceptions appropriate for little folks, and for a time they will advance with greater rapidity. After a few months, however, this condition will be reversed and the children will make the most progress, due to the stiffened muscular conditions that come with maturity. The Standard Course is most excellent for adult pupils. Supplementary etudes and pieces may be used as required.

SUGGESTIONS FOR YOUNG PERFORMERS.

BY A. DIETRICH.

Begin your practice with enthusiasm: "Don't put your practice off because you have 'plenty of time.' If you are to play in public you cannot know your piece too well, but remember that one hour of steady, concentrated practice is better than four hours of careless strumming at the piece."

Practice systematically: Set a certain amount of time at a fixed hour, and let every day find you at the piano at the hour you have decided upon.

Let your determination win: Success only comes to those whose strength of will enables them to keep on striving in spite of untoward circumstances. Yet always strive to determine to do the right thing. Do not, for instance, determine to play a piece that is too difficult for you, and above your grade, but determine rather to give a fine interpretation of a piece you can play.

Hear plenty of the best music: It is not possible for all to hear the works of the masters played by the greatest artists, but do not fail to utilize every opportunity you have to hear the best music. Only by comparison can you realize your shortcomings, and attempt to rectify them. To hear good playing will stimulate you and make you better able to work.

Take an interest in the other arts: All arts tend indirectly towards the same goal. Broaden your horizon. Understand what other people are thinking and doing. Read poetry, study pictures by great painters, and lose no opportunity to become acquainted with the masterworks of all the great artists, musicians and famous thinkers.

Find out what your piece suggests: Not until the music you are playing has a meaning for you will you be able to invest it with a meaning for your audience. Don't ask your teacher, but find out for yourself; let your ear and heart tell you.

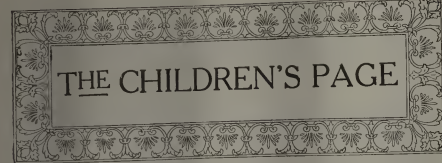
Temperament is the life of a performance: Unless your playing is guided by your emotions as well as your intelligence, it will be of little interest to your audience.

Always have something in reserve: Never play so loud or so quickly that you have nothing in reserve for the sudden quickening of the pace or increase of tone. See that the interest of your piece gains until the climax is reached.

E when addressing our advertisers.

1712 Chestnut Street
Philadelphia, Pa.

Please mention **THE ETUDE** when addressing our advertisers.



THE CHILDREN'S PAGE

SCENES FROM MOZART'S BOYHOOD.

A Study Playlet to be Read (Not Acted) at Children's Recitals, Juvenile Musical Clubs or Young Folks' Musicals.

BY FRANCIS COOKE.

[The exceptionally enthusiastic manner in which the study playlet "Scenes from Haydn's 'The Toy' was printed in the July issue was received by numbers of our readers, who tell us that they will make these playlets a part of their regular work for the coming season, but also to the prospect of the following little dramatic treatment dealing with the life of Mozart. The advantage of the dramatic form will be realized by anyone who has noticed the eagerness with which children read dialogue in relation to dramatic matters. Children are born actors and mimics. They have a natural desire to read, and their studies are willing to admit. The dramatic form appeals to them and adds a movement and a zest and a life to the subject far greater than that of the plain narrative and the simple description. These playlets are devoted to the reading of dialogues and are acted. They are written in the style of a musical play. The teacher should read the description of the scenery and then assign each of his separate children to read—this is the note.]

ACT I.

Scene I.

The Living Room of Leopold Mozart in the City of Salzburg, Austria.
(The room is a fair sized one, and is in an upper story of a "Wohnung," or dwelling-house, for very few Germans in the cities have their own private houses. The furniture of the room is strong and simple. There is no carpet on the floor, but in the corner of the room there is quite a magnificent altar with a statue of the Virgin Mary. The room is covered by a huge stone covered with gaudy tiles, which stands in another corner of the room, like a monument. There are tables with a number of books. The bookshelf, which occupies an important place in the room, is covered with sheet-music and music books. There is a long window with swinging window-frames looking out upon the street below. On the window sill there are some vases filled with corn-flowers, and that lovely little white mountain flower, the edelweiss. It is a bright sunny morning. Leopold Mozart is now sitting at the harpsichord, and his wife is dusting off the books on the table in the room. The scene takes place in the year 1750. The music is summer.)

MOZART.

Thine, Leopold, my dear, the room looks better, and when your pupils come in to-day they will all go home and tell their parents that Leopold Mozart has a good housewife.

LEOPOLD MOZART.

(Arising and putting his arms about his wife.)
Not only that, my dear Maria, but they may tell them that I have the handsomest wife in all Austria.

(Breaking away from her husband's grasp and going to the window and looking out.)

Why do you want to flatter me?

It's not flattery, my dear, don't you remember that when we were married everyone said that we were the handsomest couple in the city.

MOZART.

I hope you are not getting vain, Leopold. If you want to compliment me you will have to talk about the children, not me.

(The advantage of the dramatic form will be realized by anyone who has noticed the eagerness with which children read dialogue in relation to dramatic matters. Children are born actors and mimics. They have a natural desire to read, and their studies are willing to admit. The dramatic form appeals to them and adds a movement and a zest and a life to the subject far greater than that of the plain narrative and the simple description. These playlets are devoted to the reading of dialogues and are acted. They are written in the style of a musical play. The teacher should read the description of the scenery and then assign each of his separate children to read—this is the note.)

(The advantage of the dramatic form will be realized by anyone who has noticed the eagerness with which children read dialogue in relation to dramatic matters. Children are born actors and mimics. They have a natural desire to read, and their studies are willing to admit. The dramatic form appeals to them and adds a movement and a zest and a life to the subject far greater than that of the plain narrative and the simple description. These playlets are devoted to the reading of dialogues and are acted. They are written in the style of a musical play. The teacher should read the description of the scenery and then assign each of his separate children to read—this is the note.)

MOZART.

(Sitting down to the table and starting to write in a book.)
That reminds me, I promised to write out a new piece for Maria to-day. You know I have missed writing for her for a long time.

MOZART.

(Resuming her dusting.)
You always talk about Maria, and never say anything about Wolfgang.

MOZART.

(Turning to look at his wife.)
But the boy is only a baby, scarcely four years old. Maria is four years older and anyone can see that she is a much smarter child. By the way, I don't have to teach this boy, for you've forgotten that it is Thursday and that my musical friends come to play with me this morning.

MOZART.

That's true, I must make the coffee at once, and get out the *Apfelkuchen* I made yesterday.

MOZART.

Yes, but don't feed old Schachtner too

much *Apfelkuchen*—he never knows when to stop, and cats until he is sick. (Enter Herr Schachtner, the court trumpeter, carrying a trumpet-case under one arm and a violin-case under the other.)

SCHACHTNER.

Hello everybody! You see, I never disappoint. What! Rohrs and Niedermeyer not here yet? We must take up never not here yet? We must take up a collection and give them new watches. Soundrels, that they should always come late and keep me, a Hof-Trompeter waiting! What do I smell? Ah! it's snow peak. You must have known that I was coming Frau Mozart. How are those children?

MOZART.

Splendid Herr Schachtner. They are making regular progress in their music every day.

SCHACHTNER.

Not the boy? Why he's hardly out of his cradle yet!

MOZART.

Nevertheless, we can't keep him away from music.

MOZART.

It worries me, Schachtner. Every time

ever heard of a musical ear? One might as well say that because a man had a pretty mouth he could preach a better sermon or make a better speech. (Enter Rohrs with a cello and Niedermeyer with a violin.)

ROHRS.

Good morning. What a magnificent day it is!

NIEDMEYER.

We won't have to tune our instruments low to-day. It is as dry as a bone. Just look out of the window at the mountains there. You can see the top of the old snow peak. It seems good to get rid of that damp, muggy weather we've been having.

FATHER MOZART.

Yes, we can tune our instruments right up to the pitch of the harpsichord to-day without fear of breaking the strings. (All the players commence to tune their instruments and make a horrible din.)

SCHACHTNER.

(Sitting at the piano and hammering upon the keys.)
Wait, wait, wait. Wait. Donner und blitzen! What kind of a noise do you call that, if you please?

MOZART.

Not that, one at a time, I will strike the notes on the keyboard.

SCHACHTNER.

(Again the players commence to tune, and a Schachtner opens a little note book on the piano and commences to play over some pieces.)

ROHRS.

Isn't there enough music in the world, Leopold, that you have to write new pieces for your daughter to play?

FATHER MOZART.

(Tuning a viola for Schachtner.)
Yes, but somehow they don't seem to be just what I want for Maria.

ROHRS.

(At the string on the viola snaps.)
There, I knew that string would break. I wonder if we dare tune them up so high after three weeks of damp weather.

NIEDMEYER.

By all means. I'm sick of playing way down in the cellar; it makes the music sound like a funeral march.

SCHACHTNER.

(At the piano.)
Here's a fine little minuet. You have a great talent to dash these things off in this way, Leopold, but you ought to write them so that anybody could read them without ruining one's eyesight. (Plays a minuet.)

LEOPOLD MOZART.

(Lays down his viola and appears astonished. He then rushes to the harpsichord and snatches the book away.)
What is that you are playing there?

SCHACHTNER.

(Annoyed.)
Is the man crazy?

FATHER MOZART.

(Brandishing the book in the air.)
Why, I never wrote that minuet. This is a joke, you, Niedermeyer, you wrote this.

NIEDMEYER.

I never saw your book.

FATHER MOZART.

Then it was you, Rohrs. You did it.

ROHRS.

Upon my word, you must be out of your head.

FATHER MOZART.

(Going to the door and calling.)
Maria, Maria.

MOTHER MOZART.

(Going nervously over to the side of her husband and grasping his arm.)
Please don't punish her. Remember, Leopold, you are excited. She didn't mean anything.

(Enter Maria Mozart, a girl of eight years of age. She is daintily, and simply dressed, and has pretty manners. She enters with great timidity.)
My dear little Wolfgang, my dear little Wolfgang.

FATHER MOZART.

Perhaps you will tell me, Miss, what you mean by writing in your study book without my permission.

MARIA.

I, father? I have written nothing.

FATHER MOZART.

Speak the truth, young lady. If you didn't write this you can explain how it came in your book.

MARIA.

(Crying.)
Please, father, I really don't know how it came in my book.

FATHER MOZART.

Has anyone else had your book?

MARIA.

Only Wolfgang.

SCHACHTNER.

Send for the boy and you will find out who the culprit is.

(The door opens and the little Mozart, four years old, rushes in and runs to his mother. He is a very handsome child, and although small in size has a face of remarkable intelligence.)

FATHER MOZART.

(Grasping Mozart in the shoulder and bringing him to the harpsichord.)
Sit down there, young scamp, and play that piece through.

(The frightened little boy sits at the harpsichord and plays the piece through, hardly looking at the notes.)

FATHER MOZART.

I thought so. Now will you please tell me what you meant by writing this in your sister's study book?

WOLFGANG.

Yes, father, but first please tell me why you raised the pitch of all of your instruments a whole tone to-day.

ROHRS.

(To the child.)
You heard?

NIEDMEYER.

(To Leopold.)
It's no use, Leopold, you can never make anything but a musician out of that child.

SCHACHTNER.

Don't be a fool, Leopold. You make a great mistake when you punish him. When your excellent violin method which everybody uses is forgotten, the world will know about that boy. Why, I, before the Emperor inside of a year.

FATHER MOZART.

Punish him? I guess not; then I would be crazy. I shall work with him every day, just as I have done with Maria.

WOLFGANG.

(Throwing his arms around his father's neck.)
Then I can play and write all I want to?

FATHER MOZART.

Yes, and I will buy you the new violin you have been begging for.

WOLFGANG.

(Jumping down and running over to his mother.)
Just think, mama; a new violin, a new violin.

MOTHER MOZART.

(Taking her little boy up in her arms and smothering him with kisses.)
My dear little Wolfgang, my dear little Wolfgang.

(CURTAIN.)

(Act II of the playlet will appear in THE ETUDE for next month. We will be pleased to hear from teachers who have conducted readings of the playlet and suggested for future playlets will be welcomed.)

THE GEOGRAPHY OF THE PIANO.

BY FRANCIS LINCOLN.

Have you ever thought of the many, many hands which have worked together to make the piano upon which you play every day?

Let us look into the geography of the piano and find out where some of the many parts come from.

THE PIANO KEYS.

Every time you touch the keys in a fine piano you are taking hold of part of a tusk of an African elephant. Years ago the elephants in Africa were very numerous that the hunters thought that the supply was almost inexhaustible, but civilization has been creeping in upon Africa and making the jungles smaller and smaller. Now many people wonder whether the supply will meet the demand. The price of ivory has gone up so much in recent years that it is impossible to use it on cheaper pianos. For pianofortes have told us that ivory is rarely used for the white keys of pianos which sell for less than two hundred dollars. For pianos of this price substance known as celluloid is used.

Celluloid is made from cellulose, which is the starchy, fibrous parts of vegetables, combined with acids and with camphor. It may be made in any color, and it looks very much like ivory. The only reason why it is not so desirable for use on the piano is that it has a peculiar feeling to the sense of touch. This some people find objectionable and much prefer the glossy surface of the real ivory keys. Celluloid is made in Connecticut, and most of the African ivory used in pianos in America is cut into the proper shapes in Connecticut.

The black keys of the piano were formerly made exclusively of ebony. Ebony is the wood from a large tree which grows principally in India and near-by countries. Ebony is obtained in other parts of the world, but it is not the beautiful jet black wood which is so much admired. In the cheaper pianos of to-day the wood used for the black keys is often maple wood stained black.

THE PIANO CASE.

The case of the piano or the outside wooden box in which the piano lies is made of different kinds of wood. Most of the cases are veneered. That is, the outer wood is nothing more or less than a very thin sheet of wood glued to a thicker piece of wood. This thin sheet of wood is rarely more than a thirty-second of an inch thick, and is called veneer. The reason for doing this is that the real woods usually desired for piano cases are so rare that the price of the piano very high. Ebony is rarely used for cases, but what is

known as an honized case may be seen quite frequently. This is simply an ordinary wooden case painted and enameled black.

One of the most desired woods used in piano cases is known as mahogany. There are several different woods known as mahogany, but the real mahogany comes from tropical America. Some has been found in Southern Florida. At one time it was so plentiful in the West Indies that ships were built of it. Now real mahogany is becoming more and more rare, and the most of our present supply comes from Central America, South America and San Domingo. The tree itself is a very beautiful tree, and sometimes grows to the great height of one hundred feet.

THE INSIDE OF THE PIANO.

The wood in the interior of the piano is spruce pine, which comes for the most part from our Southern States. Poplar, maple and boxwood are also used for parts of the action or machinery of the piano.

The iron frames are made in America, from ore mined from our own American mines.

The steel wires in some pianos are made in Germany. Others are made in America. Piano builders are undecided as to which are the best.

The felt hammers come from both Germany and from the United States. A fine quality of felt is manufactured in New York State. Felt is made of wool, and the best felt comes from the wool of the Merino sheep, because the wool is long. This makes the felt more durable.

Thus, you see, the piano is really made up from contributions from the domes from all over the world. It would not be an exaggeration to say that parts of your piano had been some of the hundreds of people before it came into your possession. Hunters, African slaves, fishermen (for fish glue is sometimes used in parts of your piano), woodmen, carpenters, farmers, miners, aside from the piano-makers themselves, all helped to make the musical instrument in which you find so much pleasure.

WHO ARE THEY?

BY DANIEL BLOOMFIELD.

EACH of the following represents the name of some composer, each dash standing for a letter in his name. Can you fill in the empty spaces with the correct letters?

1. W - - - - - t.
2. R - - - - - r.
3. G - - - - - i.
4. G - - - - - i.
5. G - - - - - s.
6. R - - - - - s.
7. - - - - - W - - - - -
8. - - - - - x W - - - - -
9. C - - - - - G - - - - -
10. - - - - - n.
11. J - - - - - Z - - - - -
12. R - - - - - n - - - - - h.
13. F - - - - - t.
14. - - - - - S - - - - -
15. H - - - - - B - - - - -
16. - - - - - B - - - - -
17. C - - - - - d.
18. L - - - - - H - - - - -
19. - - - - - S - - - - -
20. F - - - - - B - - - - -
21. P - - - - - n - - - - -
22. - - - - - F - - - - -
23. E - - - - - - - - - - l.
24. - - - - - s - - - - -
25. M - - - - - r.
The answer to this will appear in the next issue.

AN APPRECIATION OF JENSEN

BY ARNO KEFFEL.

ADOLF JENSEN unquestionably belongs to the most sympathetic and gifted tone-poets of his time. The thoughtful, dreamy characteristic which forms the unmistakable note of his compositions was also stamped on his face, the characteristic features of which were the fair beard, the brown, expressive eyes and the classic nose. That, had he lived longer, he would have completed larger works, especially for orchestra, is not probable, for the Heroic-Pathetic lay rather outside his nature. Thus, in the course of his artistic development there is no particular period of storm and stress to be observed. In his first song, the oft-studied *deine Wang'*, he already stands before us as a fully mature and refined master.

An outstanding feature of his nature was an almost painful, a limiting, correctness. His handwriting was as clear and correct as his musical style. Never in his letters was a word crased or modified, and his manuscripts are more like a scrupulous copyist's work than a musician's jottings. But if by the nature of his gifts he worked on a limited domain, he had extraordinary mastery over his various reflections and phases of feeling and emotion. That he was capable of taking up a humorous subject with remarkable skill is proved by his delicious *Gaudemus* after Scheffé's poems. But he remains at his greatest in the domain of lyrical song. Here he created forms of magical charm. Especially above some of his Hafli and Spanish songs there lies a breath of tender poetry and exotic fragrance not too often met in the whole treasury of German song—London Musical Standard.

THE STORY OF A FAMOUS SONG

No song with English words is better known than *The Last Rose of Summer*. Many musicians will be surprised that this exquisite little melody, associated as it is with a very poetical idea, was first set to comic words and known as "Castle Hyde." Later this song was parodied and the melody came to be known as *The Groves of Blarney*. This became popular in Ireland about 1788. The Irish origin of the song seems to be undisputed. In 1813 it was published in Moore's *Irish Melodies* together with the words with which the melody is now invariably sung. Flotow made it the motif of the latter part of his opera *Martha*. This somewhat inconsequential opera owes much of its popularity to the beauty of this melody. The melody was particularly adapted to the rich, dulcet voice of Adeline Patti, who used to sing it with a finish and taste which was a delight to musicians, professional and amateur alike. As a consequence the opera *Martha* was a favorite one with her, and upon most of her tours she appeared in this work. Beethoven's organ and harmonized this melody and the reason for this was *Sad and Luckless Was the Season*. There is also a version of Beethoven's treatment of the words: "The kiss, dear maid," by Byron. In Mendelssohn wrote a fantasia upon the air which was published as his Opus 15. Dozens of transcriptions—or should they be called "transfigurations"—of this simple and lovely tune have been made.

MAUD POWELL
The Greatest of Violin American Violinists, and the Greatest and most Temperamental and Successful Violinist in the Americas.
SEVENTH CONSECUTIVE AMERICAN TOUR NOW BOOKING
For interesting illustrated data concerning this artist, address
H. GODFREY TURNER, 1402 Broadway, New York

LEARN TO COMPOSE AND ARRANGE MUSIC
TAUGHT BY MAIL SUCCESSFULLY, PRACTICALLY, RAPIDLY
Send out names for trial lessons free. If not then convinced you'll pay you owe me nothing. Send for prospectus and rates.
WILCOX SCHOOL OF COMPOSITION, C. W. WILCOX, Dir.
Box 2, 225 Fifth Avenue, New York City

HARMONY AND COMPOSITION LESSONS BY MAIL
A complete course for instrumentalists, vocalist, teacher and director. Illustrated, mailed, yet thorough. Only and interesting throughout. Satisfaction guaranteed. Issues complete. Send for prospectus and rates.
ALFRED WOLTER, Mus. Doc.
322 West Union St., Buffalo, N. Y.

SCHOLARSHIPS
IN LESSONS BY MAIL
PUBLIC SCHOOL MUSIC
HARMONY
OTHER SUBJECTS
Write for particulars
EUGENE F. MARKS
2 W. 121st Street, New York

DUNNING SYSTEM OF MUSIC STUDY FOR BEGINNERS

It is a significant fact, and one that intelligent teachers are recognizing, that this practical, unique System is the only one endorsed by the most renowned educators in music and pronounced by them the best in use. Madam Gadski's message to teachers is as follows:

St. Louis, April 25th, 1910.

My Dear Mrs. Dunning:

I greatly enjoyed your lucid and intelligent delineation of the Dunning System of Music Study for Beginners, with the unique apparatus used which must be as interesting and instructive to older pupils as the children. I was deeply impressed with its adaptability to the vocal teachers needs as well as to the instrumental, and I believe that its general use would revolutionize the Study of Music for the masses and give them that broad intellectual foundation which is usually lacking. This system certainly fills a long-felt want in retraining, sightreading, transposition, and memory work, and I recommend it to every progressive conscientious teacher, both vocal and instrumental.

JOHANNA GADSKI TAUSCHER.

Miss Gertrude Paine, a well-known teacher on the Pacific Coast, and the only authorized teacher of teachers of the Dunning System on the Coast, will hold a normal training course for teachers in Los Angeles, Cal., October 15th, under the same conditions as Mrs. Dunning conducts the classes. Address Miss Gertrude Paine, 820 So. Alvarado Street, Los Angeles, Cal.

Normal training classes for the winter will be held in Berlin, Germany, November 15th, 1910, and New York City, February 26th, 1911.

Address, for Booklets and further information,

CARRIE LOUISE DUNNING

11 West 36th Street, NEW YORK CITY

Please mention THE ETUDE when addressing our advertisers.

Answers to Questions

Edited by LOUIS C. ELSON

Readers are reminded that no questions sent in to this department can be answered unless accompanied by the full name and address. Questions are published in the order of their receipt, and it is the responsibility of the writer to see that the address is correct. Questions are not answered unless accompanied by the full name and address. Questions are not answered unless accompanied by the full name and address.

1. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

2. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

3. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

4. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

5. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

6. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

7. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

8. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

9. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

10. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

11. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

12. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

13. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. What is a strophic song, and why is it so called? (L. F.)

A. A strophic song, or, better, a song in the strophic form, is one which has music in the first stanza, the later stanzas being repeated to the same music. A song which has music throughout and does not go back to the beginning for another stanza, or which is called an art-song, is a strophic song has two very different faults—first, if it is not in the strophic form, it is a strophic song, and second, if it is in the strophic form, it is a strophic song. The strophic form is a strophic song, and the strophic form is a strophic song.

Q. Were singers in the days of King David, and if so, what was the form of their music? (L. F.)

A. Singers were better trained in the days of King David, and if so, what was the form of their music? Singers were better trained in the days of King David, and if so, what was the form of their music? Singers were better trained in the days of King David, and if so, what was the form of their music?

Q. Which German music has done the most for music in the United States? (L. F.)

A. The one who has done the most, by far, is Richard Wagner, who, although born in Bayreuth in 1813, was of German parentage. He was the only German composer who has done the most for music in the United States. He was the only German composer who has done the most for music in the United States.

Q. Kindly tell something of the work of the composer, Wagner? (L. F.)

A. Richard Adolf Wagner was a German born at Weimar, near Leipzig, in 1813. He came to New York in 1845, and he made a successful career there. He was the only German composer who has done the most for music in the United States. He was the only German composer who has done the most for music in the United States.

Q. Please tell the difference between a strophic and a non-strophic song. (L. F.)

A. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music. A non-strophic song is one which has music throughout and does not go back to the beginning for another stanza. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music.

Q. Please tell the difference between a strophic and a non-strophic song. (L. F.)

A. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music. A non-strophic song is one which has music throughout and does not go back to the beginning for another stanza. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music.

A POET'S INFLUENCE UPON THE MUSIC OF HIS DAY.

One of the most significant characters in the musical history of the nineteenth century and at the same time one of the least known of the present was the Italian poet, P. A. D. B. Metastasio, whose dramas and poems inspired many masters to produce notable works. Like Scribe and Boito in later days, Metastasio furnished the words for many of the most successful musical productions of his time. He was born in Rome in 1698. His talent became evident when he was a child and at the insistence of a patron his real name, Bonaventura, was changed to Metastasio. He became Court Poet at Vienna in 1730 and kept this position until his death fifty years later. Among the musicians who employed Metastasio's words for their operas and their oratorios were: Porpora, Jomelli, Piccini, Paisiello, Paer, Mercadante, Handel, Gluck, Meyerbeer, Scarlatti, Caldara, Mozart, Cimarosa, Haydn, A. Scarlatti, Spontini, Hasse, and many others. Some of Metastasio's dramatic poems have had as many as forty settings. The best known of all his works were "Semele" and "La Clemenza di Tito." Metastasio, to say none of the operas for which he wrote the libretto are produced in these days with the possible exception of Mozart's "La Clemenza di Tito."

A NAPOLEON OF THE PIANO.

The name Napoleon is used so frequently and inappropriately to describe the successful men of finance and in other lines of human endeavor that it has become ridiculed by many. However, our readers may be surprised to learn that there was a pianist by the name of Arthur Napoleon who, during the middle of the nineteenth century, aroused such expectations that many felt that he would become one of the greatest virtuosos of his time. He was born in Oporto, Portugal, in 1814. When he was six years of age he played with the Philharmonic at Oporto. Before he was ten years old he had played with much success in Paris and in London. His only teacher up to this time had been his father, who was an Italian. Meyerbeer took such an interest in him that he decided in 1826 to abandon his promising career and to become a pianist. He only teacher up to this time had been his father, who was an Italian. Meyerbeer took such an interest in him that he decided in 1826 to abandon his promising career and to become a pianist.

Q. Please tell the difference between a strophic and a non-strophic song. (L. F.)

A. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music. A non-strophic song is one which has music throughout and does not go back to the beginning for another stanza. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music.

Q. Please tell the difference between a strophic and a non-strophic song. (L. F.)

A. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music. A non-strophic song is one which has music throughout and does not go back to the beginning for another stanza. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music.

Q. Please tell the difference between a strophic and a non-strophic song. (L. F.)

A. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music. A non-strophic song is one which has music throughout and does not go back to the beginning for another stanza. A strophic song is one which has music in the first stanza, the later stanzas being repeated to the same music.

Learn Piano Tuning

A Profession that Can be Converted into Money at Any Time or Place in the Civilized World, at an Hour's Notice.

Each student by letter and by mail is taught in the most practical manner to tune and repair pianos, and to make and repair all the parts of the piano. The student is taught to tune and repair pianos, and to make and repair all the parts of the piano. The student is taught to tune and repair pianos, and to make and repair all the parts of the piano.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Learn Piano Tuning

A Profession that Can be Converted into Money at Any Time or Place in the Civilized World, at an Hour's Notice.

Each student by letter and by mail is taught in the most practical manner to tune and repair pianos, and to make and repair all the parts of the piano. The student is taught to tune and repair pianos, and to make and repair all the parts of the piano. The student is taught to tune and repair pianos, and to make and repair all the parts of the piano.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

EMERSON PIANO CO. Established 1849
high grade Grand and Upright Pianos. Catalog on request.
560 HARRISON AVENUE, BOSTON
Please mention THE ETUDE when addressing our advertisers.

Learn Piano Tuning

A Profession that Can be Converted into Money at Any Time or Place in the Civilized World, at an Hour's Notice.

Each student by letter and by mail is taught in the most practical manner to tune and repair pianos, and to make and repair all the parts of the piano. The student is taught to tune and repair pianos, and to make and repair all the parts of the piano. The student is taught to tune and repair pianos, and to make and repair all the parts of the piano.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

Q. Please inform me what music is most in vogue for the service in the army. I am a musician and I am interested in the music of the army. I am a musician and I am interested in the music of the army.

KINDERGARTEN COURSES

Fletcher Music Method

Twenty-six more teachers by September 1st will have graduated in the Method, and still there are calls for Fletcher Music Method Teachers unfilled.

To-day the standard of music is increasing, the price of Mechanical Piano players decreasing, and the music teachers between the two, bid fair to fall to the ground.

But at this critical moment comes the F. M. M., proving that music is of incalculable educational worth; that a child shall have his own thoughts and express them, and hence be able to more easily and happily analyze the musical thoughts of others.

The F. M. M. is *epoch making, proving that the musical imitator and copyists' day is drawing to a close, and that the joy and freedom of the broader education is at hand.* No cheap imitation of this system can stand in its way. Mrs. Fletcher-Copp needs teachers to fill the demands, and every *Earnest, Progressive Music Teacher* of any grade needs the F. M. M.

The next class opens September 15th and closes November 12th.

Apply at once, as the number must be limited.

Home Address, 31 York Terrace, Brookline, Mass.
or P. O. Box 1336 Boston, Mass.

PROFESSIONAL DIRECTORY on page 630
Inserted 12 Times, Before Half Million
Musical People for \$18.00

KINDERGARTEN TRAINING

Two years' course, University Lectures, University Credits, Graduates fully equipped to hold responsible positions, Home life students, under supervision of Resident Teachers. For Circulars, address J. B. Williams, Dept. 4, Chicago Kindergarten Association, 6 E. Madison St., Chicago, Ill.

NEW MANUAL OF BURROWES COURSE OF MUSIC STUDY KINDERGARTEN AND PRIMARY

NEW MANUAL brings the Burrowes Course of Music Study absolutely abreast of the year 1910

NEW MANUAL contains many additions to the study-scheme, leads into more advanced fields, gives fuller uses for the drills and appliances more recently added to the method.

NEW MANUAL makes the Burrowes Course of Music Study the newest, most complete, most up-to-date vehicle for kindergarten and primary instruction now before the public. The Burrowes Course of 1910 is the Burrowes Course of 1895, but enlarged, improved and did anew in the best thought of the present day.

NEW MANUAL should command the attention of all teachers interested in kindergarten and primary instruction, and all such are requested to communicate with the authoress. Illustrated Booklet sent free.

KATHARINE BURROWES
Dept. F, 802 Carnegie Hall, New York City
Dept. F, Detroit, Mich.

Wit, Humor
and AnecdoteSOME SUPERFLUOUS
QUESTIONS.

[These questions are answered by a Professor who was janitor in one of the leading conservatories for many years. In addition to this, he delivered music to Franz Liszt, and carried Anton Rubinstein's music roll for nineteen days. He is, therefore, able to answer any and all music questions submitted.]

Q. An elderly gentleman of my acquaintance, thinks that I shall become a second Patti. I am forty-two, and am somewhat plain in appearance. He is very wealthy, and offers to send me to Paris to study with Jean de Reszke. He offers to pay all my expenses and give me \$3,000 a year spending money. He will also provide me with an automobile and seats at the opera. What shall I do?—*Daisy.*

A. Roll over, you are sleeping on your back.

Q. Mother used to send me to sleep with a tune that went something like this: "Dumpty, dumpty, la, la, la. Dee, dee, dum." What was this tune?—*Honor Bright.*

A. You probably mean that touching little ditty:
Johnny, get the tweezers,
There's a clove in father's breath.

Sadie Bowersocks: No; fortissimo does not mean to keep time with the feet on the floor.

Q. Who were the greatest tambourine virtuosa?—*Nervous.*
A. Lew Dockstaeder, Primrose and West.

Q. Can I tune my piano with a monkey-wrench?—*Faithful Reader.*
A. By all means, if there is no bicycle-pump handy.

Georgia, aged 4, was watching the circus parade, and just as the elephants were passing, the collapse began to play. "Mother, I don't like the way the elephant sings."—*The Delineator.*

Friend (at Paris Opera)—"Why did you applaud so vigorously when that speech was made at the end of the first act?"

Bluff—"I wanted people to think I understood French."

Friend—"Well, it was hardly a *propos*. The tenor was explaining that a substitute would have to assume the rôle on account of the sudden death of his mother."

"Your daughter's music is improving," said the professor, "but when she gets to the scales I have to watch her pretty closely."

"Just like her father," said Mrs. Nurich. "He made his money in the grocery business."

Mr. Orkestra—These two seats you gave me are in different rows, one behind the other.

Ticket Seller at Opera House—One seat is for a lady isn't it?

Mr. Orkestra—Yes.
Ticket Seller—Well, that's all right, then. You are expected to sit behind the lady, and if you bring one with a big hat it's your own fault. That's the way we sell them now.

EASIER GRADE
PIANO
COLLECTIONSSTANDARD COMPOSITIONS
Graded and compiled by W. S. B. Matthews

Six Volumes: Seven Grades
The popularity of this course is due to its limited adaptability. At any stage of the pupil's progress, it can be used with the greatest benefit; and the course is planned to promote sound musicality, its use will afford much gratification to both teacher and pupil. In single volumes, each 50 cents.

STANDARD GRADED PIECES
Three volumes covering six grades

By W. S. B. Matthews
No better, more instructive and more musically attractive course than these Standard Graded Pieces in conjunction with the complete Standard Graded Studies can be devised. Better to proceed with unskilled experimentation which results in disappointment, and accept the greater and surer results which follow the use of this widely initiated but untried course. By volume, \$1.00 each. Write, and see this collection.

FIRST SONATINAS

A volume of easy, complete sonatina and movements in the sonatina and related forms. Modern and classic compositions, all of them in their most pleasing and melodious inspirations. Musically and practically a work of great value, affording preparation for study of the easier classics. Price \$0.50.

MUSICAL POEMS

Original Melodious Poems by Octave Hudson
Fourteen little tone poems that aim to extend the imagination. Each poem is a short, light and graceful, these little poems, with their easy tests, are to be used for music in any child. For the teacher of children this work is unsurpassed. Price \$0.50.

TUNES AND RHYMES FOR THE

By Geo. L. Spalding
Here's a help for the teacher of the kindergarten or any class of young pupils. Forty-four rhyming little selections that may be sung or played, or both together, as composed by amusing ditties set to melodies facile and pleasing. A volume full of evident excellence at the small price of 50 cents.

CHILDHOOD DAYS

Instructive Duets by Dr. Hans Nathan
A collection of easy duets adapted for sight-reading and initial practice in ensemble playing. Arranged for the pupil's playing of either the *Primo* or the *Secundo*, to familiarize him with both roles. Progressive, melodious and interesting. Price \$0.50.

A YEAR IN THE LIFE OF A CHILD

Twelve Little Four-Hand Pieces
By P. Buschinsky
An attractive volume of original pieces, named respectively after the months of the year, that offers elementary four-hand material in its most interesting and pleasing form. Each piece accompanying each price \$0.50.

24 PIECES FOR SMALL HANDS

By H. Engelmann
When you are looking for pieces in which the practical and the pleasing are happily combined, this little volume for 24 pieces is better than many and equal to any. For the first and second grades, it is a book full of musical goodness at the low price of 50 cents.

FIRST DANCE ALBUM

Twenty-six pieces representing all dance forms. Easy and suitable for all dance occasions. A remarkable collection bound in paper at \$0.50.

FIRST PARLOR PIECES

Thirty-four characteristic selections anticipating every possible need for instructive, interesting pieces. No mistake will be made in recommending this collection for pupils in the second year. Price \$0.50.

30 MELODIOUS PIECES FOR FOUR HANDS

By Carl Köbber
As an aid in piano playing and in the value of duet playing cannot be overestimated, this volume for 30 melodious pieces, written in 11 keys and with every compass of five, in two books, each \$1.00.

THEODORE PRESSER CO.
PHILADELPHIA, PENN.

Every Music Teacher Needs This
Normal Course of Piano Study

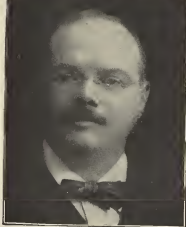
By William H. Sherwood

IT IS but natural that you should desire to learn how to teach music by the most approved methods. Your pupils progress, under such circumstances, is more rapid than your competitor's, and as a result you have larger classes and your work gives you greater satisfaction. Your pupils would never have to UNLEARN anything you had taught them, no matter how far they might wish to pursue their studies. Appreciating that it is impossible for many teachers to attend a Conservatory or residence School of Music, we offer them, through the University Extension Method, a Normal Course in music, bringing to their very doors a home course of instruction, where a majority of the most important features can be taught, under the greatest living teachers.

We Teach You How To Teach

Mr. Wm. H. Sherwood, America's distinguished piano teacher, has perfected a complete series of written, illustrated lessons embracing the method of piano study. These lessons are accompanied by weekly tests, which develop your mastery of the work. The questions are so framed that the answers to them enable you to receive much of the *personal* supervision you need to strengthen your mastery of the work. The questions are so correct you when wrong. In this way you can get in permanent, systematic, orderly form much of Mr. Sherwood's wonderfully scientific, artistic and successful principles of music study and piano playing. His conception of a harmonious training of musical feeling, mind, muscle and every sensibility for expression, so that carefully developed fingers, hands, wrists, arms and body will readily obey the dictates of a cultured intelligence, is put in such form that you, too, can train your pupils musically, artistically, intellectually and physically, by the same principles and exercises that Mr. Sherwood uses in his own practice and private teaching. Mr. Sherwood charges \$80 a term for PRIVATE instruction, and his time is at a cost easily within your reach.

WILLIAM H. SHERWOOD



DANIEL PROTHEROE

Harmony

Under

Mr. Adolph Rosenbecker and Mr. Daniel Protheroe

As accomplished and well-known in their field as Mr. Sherwood is in his

This part of the course includes the Formation of Scales, Musical Notation, Intervals, Chord Combination, Throughbass, Progression, Transposing, Harmonizing, Writing of Accompaniments, Composition, Canon, Fugue, Form, Analysis, Counterpoint, Orchestration, etc. This harmony work is given by means of weekly lessons with written examinations. You are required to do original work, which is carefully corrected or revised, and you are given helpful suggestions at every step. Harmony is to music what grammar is to the English language, and no musical education is complete without it. You can guide your pupils through the intricacies of Harmony and Theory by the same, simple, easy lessons, original work and examinations that you receive.

After taking a thorough course in harmony you can: (1) Analyze such music as you play and teach; (2) Read with greater ease any sight more rapidly; (3) Correct any errors which crop up in the writing of music; (4) Judge of the quality of music; (5) Transpose at playing easily, so as to render a passage more effectively; (6) Correctly analyze any ordinary composition; (8) Modulate from one key to another; (9) Determine the key or keys of a composition at any time; (10) Memorize much more rapidly; (11) Have a better appreciation of that are too high or too low for a voice, other notes within the range of the voice.

A Few Comments From Those Who Know

Mrs. S. H. Parvin, of Perry, Oklahoma, says: "The daily practice of the exercises is very valuable to me. Some of them are I have found so many things I never knew before, and am so much interested in the lessons, I feel now I could go on studying them forever."

Mrs. G. G. Stevenson, Pleasantville, Ky., writes: "I have found something of value in each lesson, something I can place before my pupils in a simpler and clearer manner."

Mrs. Virgil T. Baxter, Washington, D. C., says: "Am much interested in following the lessons, particularly the technical instruction."

William H. Sherwood, of Chicago, is the first of the great piano teachers to realize the possibilities of correspondence study as applied to music, and is raising his power in the knowledge that he is helping thousands to a thorough musical education previously hoped but hindered. —From the Music Teacher, Christmas Number.

Mrs. Sadie Christian, of Greensboro, Alabama, says: "I feel this work is very beneficial to me and that I am able to make steps so far."

Mrs. L. A. Gresham, of Bend, Wis., says: "I think your position of the hand and arm, and your method of fingering, is a great improvement over the old way and I am teaching my pupils your method. Am very much pleased with my progress in controlling my fingers, hand and arm."

This normal course which we are now offering and which is being taken with great profit by many music teachers, embraces 100 piano lessons and 100 harmony lessons. The cost is merely nominal and within the reach of all. Easy terms can be arranged to suit the conditions of all teachers who are not in position to make payment in advance. Mr. Protheroe and Mr. Rosenbecker to each graduate, entitling the holder to teach these exclusive and approved normal methods. The work done is credited on the requirements for the degree of Bachelor of Music.

WRITE US TO-DAY FOR TERMS AND FULL PARTICULARS

SIEGEL-MYERS SCHOOL OF MUSIC, 1845 Monon Block, CHICAGO

SUPREMACY

AMONG AMERICA'S FAVORITE MAKES
IS ACCORDED

IVERS & POND PIANOS

They embody every refinement which half a century's experience can suggest. Used in over 350 leading educational institutions and nearly 50,000 discriminating homes. Every intending purchaser should have our new catalogue picturing and describing the exquisite models we are bringing out



Latest Model, Style 705

for fall trade. Write for it.

Our "No Risk" Mail Order Plan, a unique proposition for customers, is the only one of the kind in the United States. We will accept your piano in exchange for a new one, or we will refund your money if you are not satisfied. No risk to you. Write for our catalogue.

IVERS & POND PIANO COMPANY
141 Boylston Street, Boston, Mass.

SELECTED "CZERNY" STUDIES

Revised, Edited and Fingered, with
Copious Annotations, by

EMIL LIEBLING

IN THREE BOOKS

PRICE 90 CENTS EACH



A VALUABLE and noteworthy addition to the technical literature of the pianoforte. This work represents a diligent sifting and careful selection of material from the entire works of Czerny, including all the popular opus numbers, together with many less known, but equally instructive studies. Mr. Liebling's editorial work has been of the most exact and painstaking character from both the technical and interpretative sides; the annotations are of real practical value and musical interest. The three volumes, which are carefully and closely graded, the studies being arranged in progressive order, range in difficulty from the early second to the seventh figure.

Czerny's mastery of technical detail and his mastery of musical expression are truly remarkable; he was a most voluminous writer.

It is, of course, impossible to study but a small portion of the "Studies," and even in the more generally used opus numbers there are many studies which are unnecessary in the present day. Yet in practically every volume there is to be found some valuable piece of technique which should not be neglected.

These "Studies" are the most conscientious to present his very best studies of all. In their attractive and convenient form for general use. The success of this work has been of the most flattering character. In the best work of the kind ever offered, it is provided with beautiful engraved special plates and substantially and thoroughly bound in heavy paper.

THEODORE PRESSER CO., PUBLISHER
PHILADELPHIA, PA.

A Rich Red-Brown Color

That is one of the distinguishing characteristics of

BAKER'S Breakfast Cocoa

made from beans of the best
quality selected



Registered U. S. Pat. Office

When the cocoa powder is so dark as to appear almost black it is a sure sign that it has been artificially colored, or that it was made from imperfectly cleansed beans of a poor quality.

The genuine Baker product is ground to an extraordinary fineness so that the particles remain in even suspension and form a smooth paste—the only legitimate way of treating it without changing the natural color or impairing the nutritive qualities.

A handsomely illustrated recipe booklet for making candies, cakes, drinks, etc., sent free by

WALTER BAKER & CO., Ltd.
Established 1780 DORCHESTER, MASS.

NOW READY—3. HANDS TOGETHER
Important to All Pianists and Students

THE NEW GRADUS AD PARNASSUM

IN EIGHT BOOKS

By **ISIDOR PHILIPP**

¶ In this unique work each separate department of technic is considered by itself, all the studies bearing upon any particular technical point being classified together and arranged in logical and progressive order. Proceeding in this manner each subject is treated exhaustively in a separate part. The main points thus covered are:

- | | | |
|-----------------------|-----------------------|-------------------------|
| 1. Left Hand Technic | 4. Arpeggios | 7. The Trill |
| 2. Right Hand Technic | 5. Double Notes | 8. Various Difficulties |
| 3. Hands Together | 6. Octaves and Chords | |

¶ The entire literature of educational piano music has been ransacked in order to select the best possible studies adapted to each of the above classifications. A student completing any one of these will have fought that particular subject to a finish and have imbibed the ripest and best ideas on the subject.

¶ Monsieur I. Philipp, leading Professor of Pianoforte in the Paris Conservatory, is admirably equipped by knowledge, experience and natural talent for the compilation and preparation of a work of this type. He has engaged in the task with devotion and enthusiasm.

¶ Each classification will be published as a separate Part.

ADVANCE OF PUBLICATION OFFER

We will send No. 1. Left Hand Technic, when published, for only 20 cents, postpaid, to anyone sending us this amount, or, No. 1. Left Hand Technic and No. 3. Hands Together for 40 cents. An exceptional opportunity.

THEO. PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA

Vose PIANOS

Vose & Sons Piano Co., Boston, Mass.

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a Vose piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.